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ROCK GETS FREAKY AGAIN

ASKING ALEXANDRIA

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VEGAS! DAVE GROHL! A BROKEN FOOT!

GUNS N' ROSES

AXL ALL AREAS!

THE GIG THEY SAID WOULD NEVER HAPPEN... AND WE WERE THERE!

KERRANG! ISSUE NO 1615

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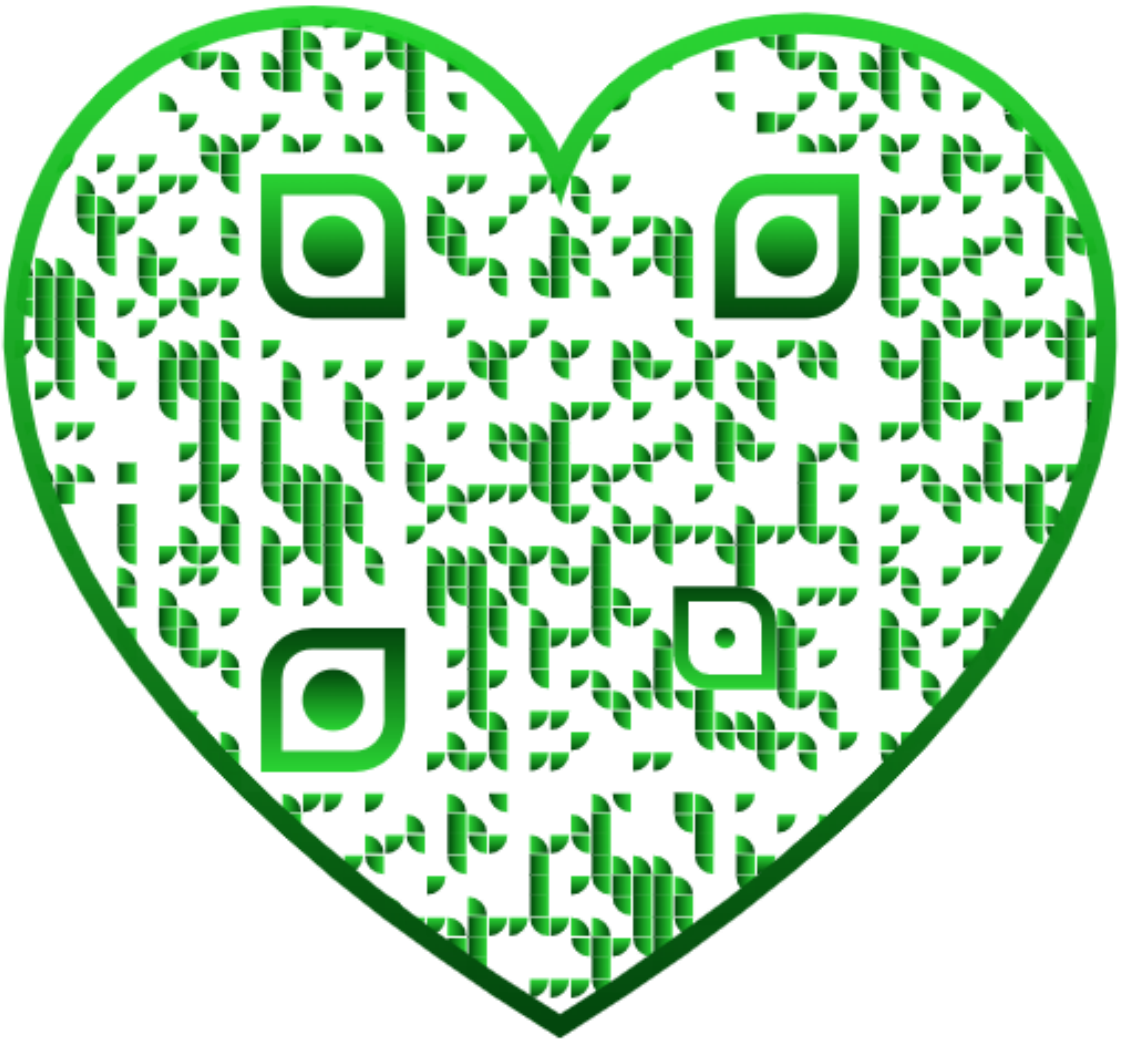

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TERROR X DAG NASTY X THE MOVIELIFE X EMMURE X LETLIVE. X BURY YOUR DEAD EXCL. EU
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WALLS OF JERICHO X DESPISED ICON X NORTHLANE X BROKEN TEETH X KNOCKOUT KID EXCL.EU
SAOSIN [WITH ANTHONY GREEN] X JULIETTE & THE LICKS X NO FUN AT ALL X IRON CHIC X YOUTH OF TODAY
BLESSTHEFALL X THE AGGROLITES X BURN X SNFU X PUP X VENEREA X MODERN BASEBALL
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ISSUE 1615 APRIL 16, 2016

HELLO, READERS. I'm writing this late in the regular Kerrang! production cycle, waiting for words to come in from Las Vegas, penned by Kerrang! Features Editor Sam Coare, who's just got out of "the best three hours of my entire life" – that event being Guns N' Roses, y'know, the proper Guns N' Roses, give or take an Izzy Stradlin and a Steven Adler – and their return to the stage at the T-Mobile Arena. You know what? I am so jealous it actually hurts my heart. On p18, you can read about what can only be described as the rock reunion of the century.

We hope you enjoy reading it as much as we enjoyed bending time and space to make this exclusive feature happen! Enjoy that and the rest of the issue.

James
Editor

NEWS

ON THE COVER:

Asking Alexandria gear up to play the first-ever live K! Awards **(p4)**. Did we say play? We meant drink us dry. Elsewhere, we investigate how **Donald Trump** is ruining rock **(p8)** and **Creeper** hang out with Mickey Mouse at Disneyland **(p10)**.

FEATURES

ON THE COVER:

The shows the world thought would never happen! We bring you a report from the week of the first **Guns N' Roses** reunion gigs **(p18)**. We still can't believe it. Even more, we can't believe how good they were! Also, we have a look through **blink-182**'s history books **(p26)** and investigate **Rock's New Wave Of Weird (p37)**.

LIVES

ON THE COVER: Bloody Hell – what a clash of the titans! In one corner (of London) we've got **BABYMETAL** bringing the Metal Resistance to Wembley **(p46)**, and in the other corner, we've got **Muse** at The O2 **(p48)**. Which is sort of slumming it for them. Both blew our minds apart, anyhow.

REVIEWS

ON THE COVER:

An envelope marked **Metallica** drops onto the office doormat. New album? No, but it's killer reissues of Kill 'Em All and Ride The Lightning WITH OVER 100 BONUS TRACKS **(p50)**! And **Manic Street Preachers** tell us the story behind their enormous-selling Everything Must Go **(p53)**!

GIGS

We chat to **Neck Deep**'s Ben Barlow about the homecoming to end all homecomings **(p56)**. Oh, Creeper and WSTR are coming, too. Elsewhere, **The One Hundred**'s Jacob Field tells us about Guildford **(p58)**.

COVER PHOTO: GEORGE CHIN/ICONICPIX

ROCK'S NEW WAVE OF WEIRD p37

Here's an ordinary photo of Black Peaks. What do you mean you can see other people in the picture?

p30 AMAZING POSTERS

You know what your walls need? They need these posters, baby, not gonna lieeeeaaahhhh!

THE BIG STORY

THE MOST IMPORTANT THING EVER

INTRODUCING OUR FIRST ACT...

THE RUMOURS ARE TRUE! WE'RE THRILLED TO ANNOUNCE **ASKING ALEXANDRIA** WILL BE PLAYING THE FIRST-EVER LIVE KERRANG! AWARDS. VOTING ALSO OPENS THIS WEEK, BUT FIRST, WE CHAT TO **BEN BRUCE**...

LAST WEEK, when we told you the time and place of this year's Kerrang! Awards, we teased that some of our very special rockstar pals would be playing a live show after the ceremony. And now, we can finally reveal those pals to be Asking Alexandria, who are set to make the awards more debauched than anyone could possibly imagine! Before the awards – on June 9 – though, we need you guys to help us decide who's going to win which award, so be sure to fill out the voting form over the page. Now, let's chat to one of the stars of the evening, Ben Bruce…

HEY, BEN! SO, HOW DOES IT FEEL TO BE THE FIRST BAND TO PLAY LIVE AT THE KERRANG! AWARDS?

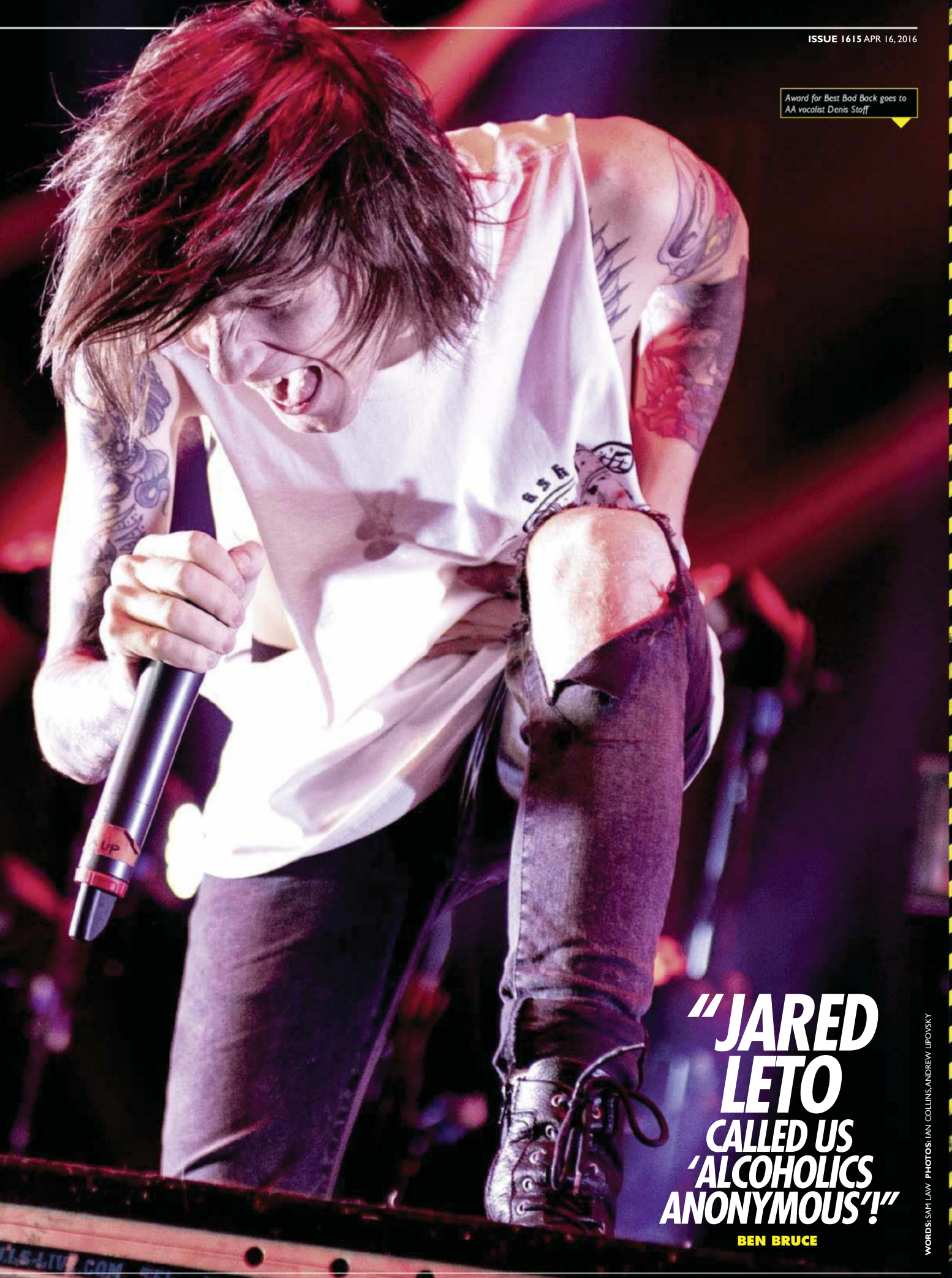
"It's fucking awesome, man! It's always fun being part of awards shows – whether you win an award or not, it's always a good time – but to be able to play to our peers, who we maybe wouldn't normally get to play to, will be very cool. It's a really different environment, too, from headlining one of our own shows or playing at a festival. A much different audience in a much different setting!"

WILL YOU BE LOOKING TO PICK UP THE SPIRITS OF SOME OF THE NOMINEES WHO MIGHT'VE MISSED OUT ON AWARDS ON THE NIGHT?

"I mean, who doesn't like live music? Whether you win an award or not, getting to go to an awards ceremony or any big event like the Kerrang! Awards is just a good time in general. I don't think there should be any upset or animosity if you haven't won an award. You're graceful and you appreciate who has won the awards and you just look to have a good time. And having live music at the end now just rounds it all off."

WHAT DO THE KERRANG! AWARDS MEAN TO YOU, PERSONALLY?

"The Kerrang! Awards actually hold quite a lot of sentimental value. They were the first awards that recognised Asking Alexandria as an 'awards-worthy' band. The first award we were ever up for was Best British Newcomer, and we actually walked away with that award. That's something that's stuck in our minds ever since. It was the first really prestigious award we'd ever won, and we feel like owe a lot to Kerrang! – we'll be forever grateful. Hopefully there'll be a lot more to follow, but I guess we'll wait and see (*laughs*). [Since Denis joined the band] actually, I feel like our relationship with Kerrang! has gotten even more positive. I don't know what that's down to, but Kerrang! have always been super-supportive and had our backs 100 per cent. On a respect level, we feel so grateful for that. And, over the last year or so, it feels like our relationship has really grown and blossomed."



Award for Best Bad Back goes to AA vocalist Denis Stoff

"JARED LETO CALLED US 'ALCOHOLICS ANONYMOUS'!"

BEN BRUCE

WORDS: SAM LAW **PHOTOS:** IAN COLLINS, ANDREW LIPOVSKY

THE BIG STORY

WHAT WAS YOUR FIRST EXPERIENCE OF GOING TO THE AWARDS LIKE?

"We were beyond excited, man. We were really young the first time we went to the Kerrang! Awards, so we were above-and-beyond excited. And I think that whoever was there will remember that, because we got entirely too drunk and turned the whole thing into a huge party that ended up leading to a sort of four-day hangover. I can't even really remember it at this point. It seems so long ago and we were so fucking messy, but we have a lot of really great friends who go to the Kerrang! Awards. I remember the last year we went getting completely shitcanned with the Lower Than Atlantis guys and losing our drummer, James [Cassells]. We were freaking out because we were playing Download the next day and we were like, 'Fuck! What are we gonna do?!' But then Lower Than Atlantis turned up and saved the day with James slung over their shoulders – they'd found him passed out under a table somewhere."

WHAT ARE YOUR OTHER FAVOURITE MEMORIES FROM THE AWARDS?

"The first time we attended the awards, Jared Leto made fun of us because we were so wankered when we went up to accept our award. He was like, 'Oh 'AA' – Alcoholics Anonymous!' and laughing, and that made us feel a bit shit about ourselves. But then Alice Cooper ended up getting up onstage later in the night and sticking up for us and saying, 'Someone needs to keep rock'n'roll alive and I'm glad it's in the

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Ben realising we scrapped the Hottest Male category at this year's awards

hands of these boys!' That's one of our favourite memories because, even though we were sort of belittled and made fun of by someone that we do look up to in Jared Leto, we were then stuck up for by someone that we look up to even more. Alice Cooper is a fucking legend, so for him to stick up for us and have our backs at such an early stage in our careers is something I don't think we'll ever forget."

WHAT'S THE MOST DEBAUCHED THING YOU'VE SEEN AT THE AWARDS?

"There's only so much good behaviour you can manage, and I know that lots of times we've gotten far, far, far too drunk. The last time we were there, Danny [Worsnop] was still in the band, and we lost him and ended up going to Download without him. We were on the main stage and our vocalist was nowhere to be found and we were worried we might not get to play. And then, about an hour before we were supposed to play, he rocked up still hammered from the night before at the awards."

"WE OWE A LOT TO KERRANG!"

BEN BRUCE

WHERE HAVE YOU KEPT THE KERRANG! AWARDS YOU HAVE WON?

"They're on a shelf over my fireplace staring everyone in the face as they walk into my house – they're the first thing you see as you walk in. We got Best British Newcomer and I also won Hottest Male two years in a row, and although they don't normally give out physical awards for those categories, I had Kerrang! make me special awards. I actually have a bunch of K! awards sitting on my mantelpiece so I can be extra smug."

WHAT ADVICE WOULD YOU GIVE TO FANS COMING TO THE AWARDS THIS YEAR?

"I think you should just go and expect it to get messy. If you're going to go, you're going to go and have a good time and party like it's still 19-fucking-85."

IF YOU WERE TO INVENT A K! AWARD, WHAT WOULD IT BE AND WHO WOULD WIN IT?

"I think it'd be Best Codpiece. And I'd present it to Jinxx from Black Veil Brides, because he's got the biggest collection of codpieces I've ever seen."

WHAT WOULD BE THE IDEAL MENU FOR THE NIGHT?

"Just alcohol. Just booze. And maybe some coke (*laughs*)! With some nice straws laid out for everyone so they can all have a good time… [*Oi! Less of that, sonny Jim*]."

WHICH AWARD WOULD YOU MOST LIKE TO TARGET FOR YOURSELF?

"Honestly, I'd really like to win Best Album for The Black. Just because we have had a really hard time and worked really hard on this new record, and we're really proud of what we've done. It's our first record with Denis and I think if I could have any award, it would be that one."

IF YOU COULD PICK ANYONE TO TAKE TO THE AWARDS AS A DATE, WHO WOULD YOU ASK?

"I'd probably ask Cameron [Liddell] from Asking Alexandria, because he's guaranteed to put out, every time (*laughs*)!"

AND WHAT WOULD BE YOUR IDEAL THEME FOR THE AWARDS?

"Oh, man, I'd go for the coke thing again and pick Scarface [*What did we tell you… any more of that and we're gonna have BABYMETAL play instead*]."

DESCRIBE YOUR IDEAL AFTERPARTY…

"I actually really like parties on the bus. So, I'd just get everyone we were partying with and say, 'Come on, let's have a party on the bus!' We'd have two floors, all the music we want to play, all the booze in the world and as much time as we want!"

AND, AS A CLOSING STATEMENT, WHAT CAN PEOPLE EXPECT FROM ASKING ALEXANDRIA PLAYING THE AWARDS?

"Well, the show, obviously. But, even more than that, the fact that we're going to take as much time as possible to meet as many of the fans as we can. We really just want to let everyone know how much we appreciate them, and to ask them personally about what they think of the new album. Just some shit-chat and banter and good one-on-one time with the fans, which doesn't really get to happen that often."

AND, BEYOND THAT, JUST PLENTY OF DRUNKEN MAYHEM?

"Well that's just a no-brainer, of course (*laughs*)!"

Asking Alexandria: cold-knee-core

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PRESENTED BY ZIPPO

BEST INTERNATIONAL BAND
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THE FEED
THIS WEEK IN ROCK

Hungry James Hetfield mistook Trump for a satsuma

DONALD TRUMP: ENEMY OF ROCK

WE ALL LIKE TO LAUGH AT HIM ON TWITTER, BUT MAYBE IT'S TIME TO TAKE **DONALD TRUMP** AS A THREAT SERIOUSLY. HERE, WE INVESTIGATE HOW HE MAY WELL RUIN THE MUSIC YOU LOVE…

METALLICA'S JAMES Hetfield might have been happy to shake hands with Donald Trump, but other rockstars have been queuing up to take potshots at the right-wing loon and U.S. presidential hopeful. Although, in the spirit of fairness, when this photo was taken back in 1997, 'The Donald' was merely a billionaire businessman with dodgy hair and even dodgier views.

So, if Trump became president of the most powerful country in the world, would that be a bad thing for the world as a whole, and also the music you love? Most musicians seem to think so…

Responding to reports that Trump was due to introduce the band at Iowa State Fair in July last year, Def Leppard guitarist Vivian Campbell wrote, "I really, really, really hope that there's no truth to this rumour… Def Leppard have never been a political band, and if we were, I for one wouldn't be associating my name with this clown."

Then, this January, thrashers Municipal Waste brought out a T-shirt showing Trump blowing his brains out with the backprint 'The only walls we build are walls of death' – a reference to Trump's plan to build a wall between the USA and Mexico. Meanwhile, in March, Slipknot's Corey Taylor lambasted Trump's "base, ugly bigotry and racism". "I may have bullshitted myself into thinking we were a little further ahead when it comes to race, but what we're seeing right now is a lot of the far-right fringe coming out of the woodwork and wearing their hatred right on their sleeves."

Interestingly, a story has also surfaced recently regarding how Trump damaged all-female metal band Precious Metal's career in the early '90s by demanding $250,000 payment at the last moment, instead of the agreed-upon $10,000 fee for appearing in the band's video for Mr. Big Stuff – a cover of a '70s hit by Jean Knight. Singer Leslie Knauer told Billboard that the situation revolved around a potential business deal between Trump and the father of their record label's boss. When the deal fell through, she alleges, Trump raised his fee.

It's easy to dismiss Donald Trump as a bad joke with a lunatic fringe, but if he did come into power it could spell bad news for rock fans. The billionaire has publicly embraced free speech in recent weeks but has previously promised to "open up our libel laws" to allow newspapers and media outlets to be sued more easily. Threats to freedom of the press can easily spill over to freedom of artistic expression. Trump's use of the phrase 'the silent majority' also echoes a Nixon speech from 1969, which referred to those Americans who did not join the counterculture or protest against the Vietnam War. It has shades of Christian right group the Moral Majority and the Parents Music Resource Center (PMRC), who tried to bring in an age-rating system on music products similar to those that applied to films. Ironically, Trump has used We're Not Gonna Take It by Twisted Sister – once one of the PMRC's main targets – prominently in his rallies. Frontman Dee Snider has described Trump as a friend, but has stopped short of endorsing him. Kid Rock is one of the few musicians to have actively endorsed the politician.

Fingers crossed it stays that way, and he fails to become president come November 8.

For news and opinions head to **Kerrang.com**

WORDS: PAUL TRAVERS PHOTO: REX

YES NO

KERRANG! AWARDS 2016

THE GIG!

ASKING ALEXANDRIA

+ TBC

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ROCK GOSSIP AND GIBBERISH

Greetings From DISNEYLAND

CREEPER FRONTMAN **WILL GOULD** SENT US THIS POSTCARD FROM DISNEYLAND PARIS. TURNS OUT HIM AND OL' WALT HAVE SOMETHING IN COMMON...

WORDS: JESSICA BRIDGEMAN PHOTOS: JAY WENNINGTON

OI, WILL, WHY ARE YOU AT DISNEY WHEN YOU'RE MEANT TO BE ON TOUR WITH NECK DEEP?

"We flew in a day early specifically to go to Disneyland! I had a whole day planned because I'm a nerd and read all the blogs. Disney gets a bad rap for being all about princesses, and people forget there are some really intense rides here as well. They assume it's loads of castles and whimsical stuff, but they don't realise the power that a story can have."

HOW DOES THE DISNEY-STYLE STORYTELLING AND THE UK PUNK SCENE COEXIST FOR YOU?

"Disney wouldn't be considered the most punk thing in the world – it's a massive corporation – but the ethic of serving the story first is something that I think is very inherently punk. Walt Disney is a real hero of mine; it's those larger-than-life ideas. In terms of us telling our stories and using that as a mechanism to write songs, it helps us deal with a lot of situations. Us portraying characters onstage means we can do stuff that we wouldn't be able to do as the people we really are offstage... It's really helped us step back and think about what we're doing, and the sort of record we want to make. It's enabled us to be more confident and assured with the steps we take musically."

The Seven Dwarves were missing a member

SO, HAVE YOU GOT ANY WALT DISNEY-ESQUE PLANS OF YOUR OWN?

"Like Disney, I started looking through the lens of an Imagineer about what I would do after Creeper. When I go out, I don't want to go to a nightclub; I hate that environment [and] I feel really anxious there. So, I had this idea for a barcade [bar and arcade]. I would make a fictional owner and make promo videos about him coming to Southampton. This is something I've been thinking about talking about for a while now, and it's something I will do."

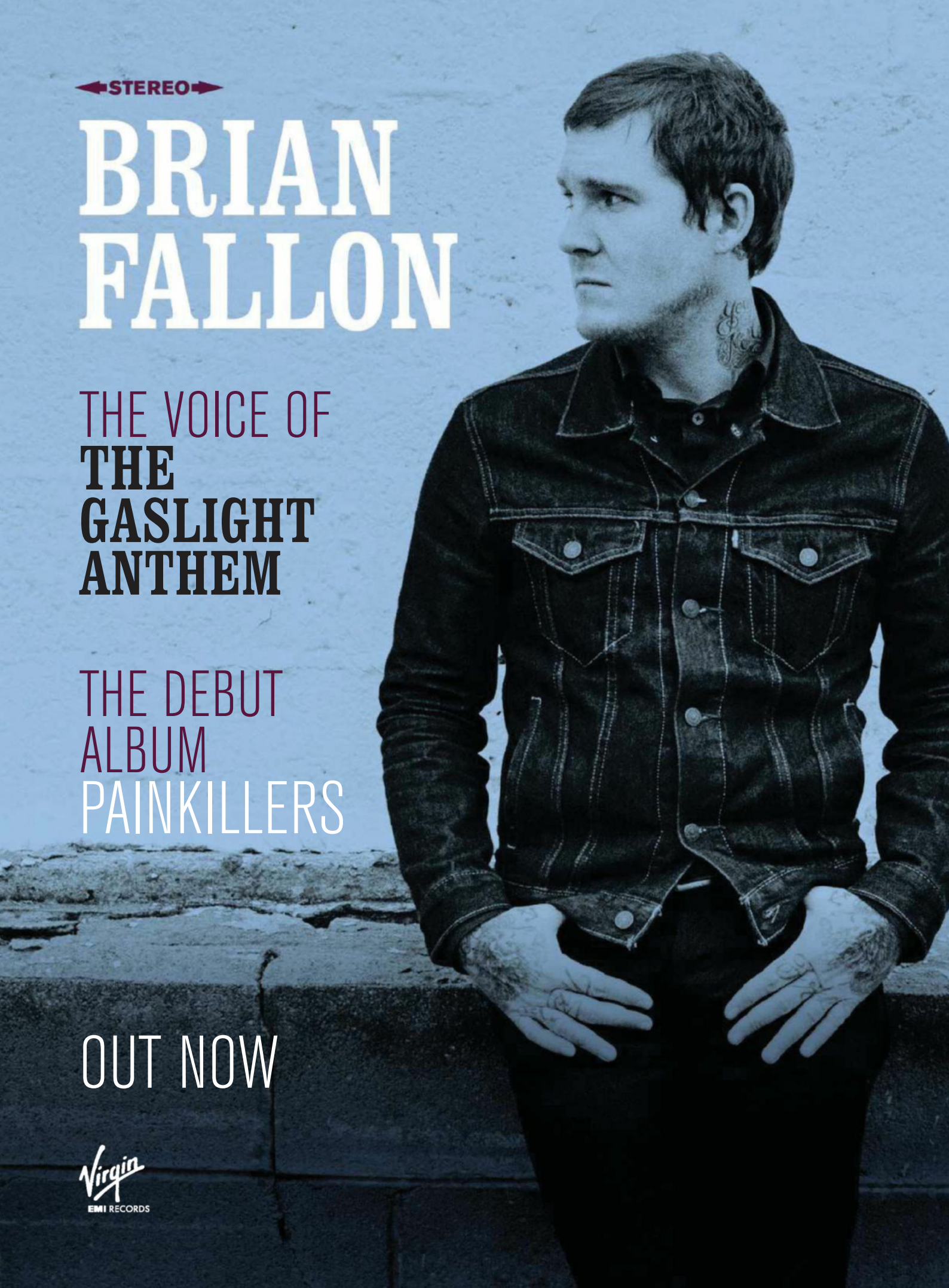
BUT YOU'RE HAPPY IN CREEPER?

"As soon as it stopped being fun, we'd stop doing it. I feel very lucky to be with this lot every day. Disneyland was like we were all on holiday together!"

Minnie and Mickey go New Grave

CREEPER ARE ON TOUR – SEE THE GIG GUIDE

PANDORA BY RAY ZELL Rayzell.com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THE VOICE OF
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THE DEBUT ALBUM
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THE OFFICIAL KERRANG! ROCK CHART

AGAINST THE CURRENT ARE SLOWLY RUNNING UP THE K! ROCK CHART, BUT **TWENTY ONE PILOTS** ARE SITTING STRESS-FREE AT THE TOP FOR, LIKE, THE *GAZILLIONTH* WEEK…

	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	10	1	TWENTY ONE PILOTS	Stressed Out	FUELED BY RAMEN
2	6	2	BFMV	Worthless	RCA
3	8	2	FALLING IN REVERSE	Chemical Prisoner	EPITAPH
4	3	4	PVRIS	You And I	RISE
5	7	7	HANDS LIKE HOUSES	Colourblind	RISE
6	7	6	ESCAPE THE FATE	Alive	ELEVEN SEVEN
7	10	2	TONIGHT ALIVE	How Does It Feel?	FEARLESS
8	2	8	AGAINST THE CURRENT	Running With The Wild Things	FUELED BY RAMEN
9	5	8	BLACK PEAKS	Glass Built Castles	SONY RED
10	12	1	ENTER SHIKARI	Redshift	AMBUSH REALITY
11	2	11	THEORY OF A DEADMAN	Blow	ROADRUNNER
12	5	10	KILLSWITCH ENGAGE	Hate By Design	ROADRUNNER
13	5	8	PAPA ROACH	Falling Apart	ELEVEN SEVEN
14	2	13	GHOST TOWN	Mean Kids	FUELED BY RAMEN
15	9	2	CREEPER	Black Mass	ROADRUNNER
16	1	16	ARCHITECTS	A Match Made In Heaven	EPITAPH
17	8	6	MILK TEETH	Brain Food	HOPELESS
18	7	15	HIGHLY SUSPECT	Lydia	300
19	1	19	FORT HOPE	That's The Way The River Flows	VIRGIN EMI
20	1	20	SET IT OFF	Uncontainable	EQUAL VISION

CHRISSY COSTANZA, AGAINST THE CURRENT

HEY, CHRISSY! WHAT'S THE WILDEST THING YOU'VE EVER DONE?
"I think I've mentioned it before, but it's probably the time I jumped off a 30-foot cliff. Not only was the experience wild, but it was completely petrifying, too!"

IS THE MEANING BEHIND THE TRACK AS WILD AS THAT EXPERIENCE?
"The song is an angsty call to arms, encouraging the younger generation to defy the standardisation of the masses, while calling out those who attempt to define us by a simple fail or pass number."

WHAT'S SO GREAT ABOUT PLAYING IT LIVE?
"Just everything; the energy, the crowd interaction, the electricity that buzzes through the room. Performing the song live is like being in a rally with all of the wild things. It's like we're all getting pumped up to be let out of our cages."

KEVIN GHOST, GHOST TOWN

SO, HOW DID MEAN KIDS COME ABOUT?
"We were sitting in the studio talking about how badass Michael Jackson was, and it just happened."

WHAT'S THE MEANEST THING YOU DID WHEN YOU WERE A KID?
"There was this one time where I stole a hood ornament off someone's Jaguar car. I didn't realise how messed-up that was until later on in life."

IS THERE ANYTHING ABOUT THE SONG THAT PEOPLE MIGHT NOT KNOW?
"There's references to Dragon Ball Z within the lyrics (*laughs*)."

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

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KERRANG! RADIO

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio with Loz Guest every Saturday at 10am, and also on K! TV Thursdays at 4pm. Tune in and listen up!

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THE SMALL PRINT!

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

ISSUE 1615 APR 16, 2016

FRESH BLOOD
ROCK'S BREAKING BANDS

GREYWIND

MEET THE IRISH BROTHER-SISTER DUO BURSTING INTO FLAMES WITH THEIR ETHEREAL ROCK

HOLY SMOKES! WHAT'S WITH THE FIREY VIBE, HUH?
This is Paul and Steph O'Sullivan – the two siblings collectively known as Greywind – and the setting here is pretty symbolic, as this band look set to explode. Oh, and it also happens that fire goes quite well with their sizzling new single. "We shot a video for our song Forest Ablaze," says vocalist Steph. "I like the element of surprise, so I don't want to explain it too much, but it's dark, there's fire, there's gasoline – and you know what happens when those things go together."

A BIG BOOM, PRESUMABLY. ARE THEY SUITABLY EXPLOSIVE, THEN?
Oh yes. Greywind (who are named after a dire wolf from Game Of Thrones, FYI) reference post-rock and post-hardcore bands like Explosions In The Sky and Thrice as influences, and they're all about those ebb-and-flow dynamics. "It's dark but beautiful. We love calm moments that can suddenly erupt into dramatic moments when you least expect it," Paul explains. Yep, and Greywind are certainly at their best when they're, uh, *firing* on all cylinders.

ACE. HOW DO THEY MANAGE THAT WHEN THERE'S JUST THE TWO OF THEM?
The siblings are the core of Greywind, but for their forthcoming album and live shows they'll have a full band behind them. "We're playing

"WE LIKE THE ELEMENT OF SURPRISE..."

the Slam Dunk acoustic stage and it'll be cool for people to hear our songs stripped-back. We write them acoustically, but we always hear in our heads what they could sound like," Steph says. The pair ended up playing together because, coming from the small town of Killarney in Ireland, there wasn't a lot of choice. "We grew up around music. Our mum's a singer, and our dad was always playing Queen and Thin Lizzy around the house. We were looking for a band for years, and we got frustrated because where we live it's not very rock'n'roll," Steph continues. "In early 2014 we thought we'd found a guitarist. We auditioned him and we told him that we don't want this to be a hobby, we want to tour the world, and he thought we were lunatics. That's when we thought that we'd do it ourselves," Paul adds.

PFFFT, MORE FOOL HIM. HAVE GREYWIND TOURED THE WORLD SINCE?
Not yet. Busking aside, they've just played their first public show as Greywind at an intimate acoustic gig in London, and they're about to embark on their first-ever tour, supporting Moose Blood. "It feels surreal, because we've waited so long and this is all we've ever wanted to do," Steph smiles. "We love travelling, so getting to do that while playing music is the dream." Don't miss 'em ignite at a venue near you soon – just keep a fire extinguisher close by, alright?

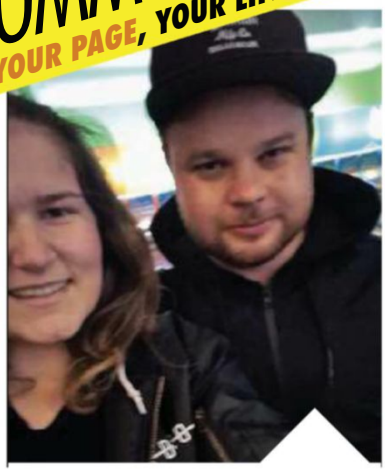
WHAT YOU NEED TO KNOW

FOR FANS OF: Caspian, Brand New, Sigur Rós.
HEAR: Forest Ablaze from their forthcoming debut.
MORE INFO: Facebook.com/greywind
CHECK OUT: The band on the road with Moose Blood. Be nice – it's their first-ever tour anywhere.
DON'T MISS: Greywind and more awesome new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

WORDS: PAUL TRAVERS PHOTO: ANDY FORD

K!OMMUNITY

IT'S YOUR PAGE, YOUR LIFE!



THE MOVIELIFE

*"Bumped into Ben from Royal Blood at my local cinema the other day. Such a nice guy!" says **@EmilyRose_IJ**. We hope he took that cap off when he sat down. We once sat behind Slash for The Avengers, couldn't see A THING!*

PVRIS & I

*"I ran into PVRIS as they came out of their taxi!! Crazy!" says **@twinklepaws**. We hope you told that mean-looking security guard to Let Them In. HAR HAR!*

WINNER!

KELLIN TIME

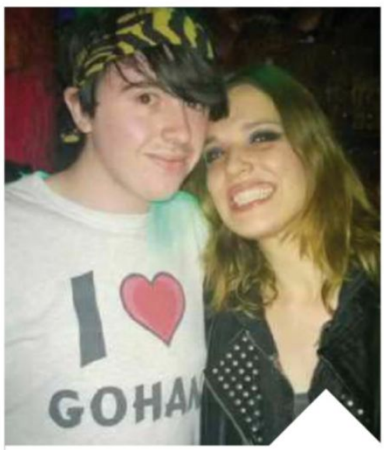
*"I made a clock for Kellin," says future IKEA designer **@punkyirh1996**. We hope the alarm is just Kellin singing really high-pitched. For your stellar efforts, you've won £250 of Hype Clothing!*

CRASHED THE MEETING

*"Me and @louisemnott met Charlie Simpson at a meet-up in Cardiff! Was so much fun!" says **@nldavies95**. Exciting stuff, dude! We see those people behind you getting in a little photobomb! BUSTED!*

SKETCHED AND DIVINE

*"Forever my favourite thing!" says budding artist **@Ella_Spen99**. We love how you've captured the blue of Andy's eyes perfectly. It's like you're looking into the ocean, eh? Can you hear the seagulls? Oh, sorry, it's just the printers shouting at us for taking too long looking at this picture…*



INTO THE CLUB LIFE

*"Bumped into Lzzy Hale at Satan's Hollow in Manchester!" says **@Jack__Benjamin**. Yo, Jack, who's Gohan? Lindsey Gohan? Don't Mess With The Gohan? LET US KNOW!!*

SOUNDS GOOD LOOKS GOOD

*"Drawing of @luke5SOS!" says the talented **@hemmoscene**. See, even Luke is wondering who Gohan is. PUT US ALL OUT OF OUR MISERY, JACK, FOR THE LOVE OF OZZY!*

NEXT WEEK

WIN! 100 PIZZAS!

CROSTA & MOLLICA

Bumped into Muse in deep space? Helped Don Broco out of a well? If you've got proof, we want to see – share your pics with us, using **#Kommunity**. The best will win 100 pizzas and a host of other Italian goodies to share amongst your mates from Crosta & Mollica. Crosta & Mollica's Street Pizzas make a delicious lunch on the go, an easy evening meal or make an exciting alternative to a sandwich for lunch, so, you know, perfect for a bit of energy before a gig! The best part is, you tell them the date and they'll deliver your pizzas in time for a delicious, authentically Italian lunch. Made in Italy with high quality ingredients, they tell us, the Street Pizzas are folded in the Neapolitan style to make eating on-the-go even easier. Mmmmm, pizza! Plus, we'll throw in some great pop-punk albums for you to listen to while you enjoy your pizza!

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IT WAS THE REUNION THAT WAS NEVER SUPPOSED TO HAPPEN. THEN IT DID. AND WE WERE THERE. REPORTING FROM LA AND LAS VEGAS, **SAM COARE** LIFTS THE LID ON THE ROCK EVENT OF THE MILLENNIUM…

PHOTOS: SPLASH NEWS, GETTY, REX FEATURES, @COMATIC_AXL, @DAIROSEQUEEN, @TRUJILLO310, @ALI_SHAYESTEH_MANAGEMENT, @TMOBILEARENA, @GNRLA, @JEFFGEORGEMUSIC, @MEEGANHODGES

When Mike Tyson walked to the ring on the evening of June 28, 1997, he did so, as had become custom, to the sound of Tupac Shakur.

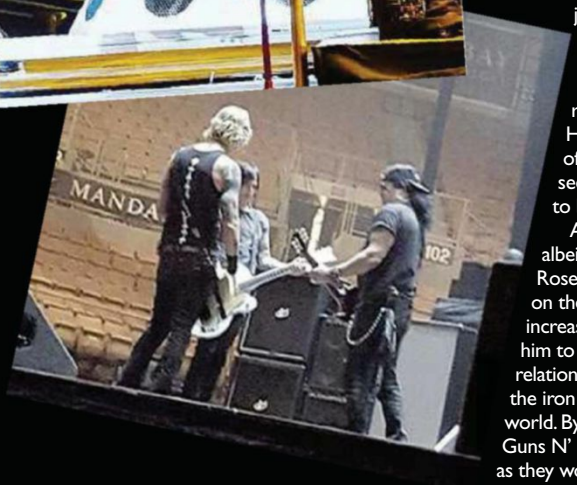
Tyson and Tupac had struck up a friendship ever since meeting outside the Palladium in Hollywood, California some years prior. Their relationship was built on a mutual respect and understanding of each other's worlds and backgrounds. Both had been born amidst the cold concrete jungle of New York City; strong, proud, determined and uncompromising men with reputations for, quite literally in most cases, never pulling a punch, and who, by their early 20s, had conquered their respective arts.

Tupac would be present at Tyson's fights, the first to congratulate him on his victories. He would visit him in jail, too, during the boxer's incarceration on sexual assault charges. Tyson would in-turn mentor and support the rapper five years his junior, attempting to steer him down better paths than those he had himself walked.

"Tupac was fearless," said the heavyweight slugger; a man who, in making a career out of dodging fists the size of bricks, would know a thing or two about being exactly that. "I looked up [to Tyson] something horrible," admitted Tupac.

Born nearly 800 miles and a world away from New York City, in Lafayette, Indiana, Axl Rose, too, held a deep-rooted respect for the fighter. Their stories, while not as fatally linked as Tupac and

"THERE'S AN OVERHANGING SENSE THAT IT SIMPLY CAN'T BE HAPPENING"



unfancied and ageing Evander Holyfield. This, the rematch at Las Vegas' world-famous MGM Grand Garden Arena, was his chance to settle a score and reclaim what he believed belonged to him.

Instead, revenge took control, in an act so violent it would shock fans of a sport who bay to watch one man knock another unconscious. Tyson didn't just leave his opponent on the mat that night – he left dismembered parts of him on it.

The fight lasted little over three rounds before Tyson's career, and Holyfield's ear, lay in pieces, the victim of two separate, vicious bites that would see the fight not only end, but his licence to box revoked.

As Tyson's world was falling apart, so, too, albeit in a much less public arena, was Axl Rose's. The one-time most famous rockstar on the planet had largely become a recluse, increasing paranoia and megalomania driving him to hide away in his Malibu mansion, his relationships dissolving on the other side of the iron gates that cocooned him from the real world. By this time, Axl had seen his fair share of Guns N' Roses co-conspirators – or 'employees', as they would increasingly, in their eyes at least, become – exit the band. Yet the relationships crumbling around him at this moment would prove terminal. In October 1996, guitarist Slash – the man whose unparalled fretwork the Guns N' Roses legend would be built – left the band, exasperated beyond all salvageable means by the circus life in GN'R had become. Then, in August 1997, bassist Duff McKagan joined him in departing, the final original member's exit announcing the death knell of a band who just six years earlier could claim to be the world's biggest.

Mike Tyson, upon his return after a 16-month ban, would never again hold a world title, his career limping from defeat to ignominious defeat. And so, too, would Axl's Guns N' Roses; a revolving door of characters its cast, the long-running saga of 2008's forever-delayed Chinese Democracy its comic script, a series of derided live appearances the punchline.

For Tyson, retirement would forever end his chance at redemption. Yet for Axl, as improbable as it would seem… Well…

Located barely a few minutes walk from Las Vegas' MGM Grand, the T-Mobile Arena is the newest addition to the Vegas Strip, the garish, perma-illuminated adult sandpit. Kerrang!, like 40,000 others this April weekend, will enter through its doors. Its frontage bears the name of Guns N' Roses. Yet, for the first time in 23 years – since Axl Rose, Slash and Duff McKagan last stepped out onstage together in Buenos Aires, Argentina – the men who will take the stage are truly befitting of its name. No-one knows exactly what has led to Axl Rose and Slash ending the most bitter of public feuds. Until either man breaks their silence over the reunion of the century, we most certainly won't; even then, we likely will never get the whole truth.

But that, for now, matters not; only that, through whatever intervention, Axl, Slash and Duff will take to the stage together as Guns N' Roses once more.

Welcome back to the jungle, baby. Get in the fucking ring.

Tyson's (Tupac would be fatally shot leaving a Tyson fight in 1996), were not without parallel, either. Both were born into a troubled home and a troubled world, abandoned by their fathers and possessing of a face well-known to the police. Mike Tyson's ring debut, in March 1985, came just three months shy of the precocious frontman leading the 'classic' line-up of his fledgling rock group onto the stage at the Troubadour in West Hollywood. In June 1988, Tyson would be crowned the undisputed world heavyweight champion at the age of just 20; six weeks later, Guns N' Roses' Appetite For Destruction, their debut album, hit the Number One spot in the United States. Both accomplishments would come as the two men developed a reputation as being uncontrollable, unpredictable and utterly exhilarating.

"I relate what I do to what Tyson says about when he punches someone in the head," Axl would, in 1990, tell K! scribe Mick Wall, while grasping Tyson's autobiography. "He says he imagines hitting 'em so hard, his fist knocks their nose bone right back into their brains. He says when he goes into the ring, he does it with bad intentions. Well, that's like me getting ready to start something, like going onstage. And you gotta make sure when you knock 'em down, they stay down."

The intentions running through Mike Tyson's brain as he walked to the ring in June 1997 were undoubtedly to do just that. Seven months prior, he had lost his world heavyweight title, unexpectedly, to the

DUST 'N' BONES

WHAT DOES AXL'S HEALTH HICCUP MEAN FOR THE FUTURE OF GN'R?

The fifth metatarsal isn't much to look at. But ask anyone who has ever broken this tiny bone in their foot, and you'll soon hear how much if effing hurts. The weight of your entire body literally goes through whatever fracture has affected it.

It's this tiny bone that, as Axl's doctor, Rachel Triche (pictured above), says in a both educational and frankly quite strange-to-bother-making video, has caused the frontman to call in Dave Grohl's throne and perform in Las Vegas sat down.

It's something he might have to get used to, too – for the time being, at least. With screws pinning the break in place and a four-week healing plan set up to limit the weight Axl puts through the damaged bone, he can get comfy both in Mexico City and Coachella in California, too.

With the rumoured $8million GN'R are getting paid for the pair of festival-headlining dates, he should be able to afford some nice cushions, too.

They said, of course, that it would never happen. They said never again. They said 'over my dead body' – literally. "What's clear," Axl Rose told Billboard in the rarest of interviews in 2009, "is that one of [Slash and I] will die before a reunion, and however sad, ugly or unfortunate anyone views it, it is how it is."

There is, however, no need for the funeral procession quite yet. The headstones will need to be engraved another day. Because, no matter what has come before, here, today, we stand. The Las Vegas casinos are awash as ever with gamblers chasing the tail of their fortunes, but on this weekend, they rub shoulders with thousands of people clad in GN'R T-shirts who have made the pilgrimage for two nights

"WELCOME TO THE JUNGLE SENDS SHIVERS DOWN SPINES AND ROLLS THE CLOCK BACK TWO DECADES"

of shows that will kick off a States-wide tour. Its name, flashing in lights on the side of the T-Mobile Arena, elicits a chuckle: the tongue-firmly-in-cheek 'Not In This Lifetime Tour'. People have come from across the U.S. for the occasion. They've come from Mexico, from South America and from Europe, too. From Japan, even. Every bar is pumping out Guns classics. Even the street buskers are plodding their way through attempts at Patience, or Sweet Child O' Mine.

Many fans here are old enough to have witnessed Guns in their prime. That wildfire quintet of bottled lightning, washed-up and beat-down in 1980s Los Angeles, all streetwise sneer and reckless abandon and give-no-fuck attitude, dangerous to look in the eye but even more so to turn your back to. Others, meanwhile, have had to live solely with the Axl Rose sideshow nearly their entire gig-going lives.

Elsewhere, a handful of commemorative T-shirts paraded around like winners' medals mark out those that can count themselves in the few hundred to have witnessed this most remarkable of reunions early. They pose sheepishly for photos with other fans, as if their presence at the Troubadour a week prior for a hastily-announced warm-up show was by divine selection, the chosen few plucked to spread the gospel of that momentous night.

That they are able to is something that those that hold Guns N' Roses dear to their hearts are still coming to terms with. Because, as with everything surrounding this reunion, first announced in January, there's an overhanging sense that it simply *can't be happening*. On the eve of March 31, when fans, tipped off via an internet forum that GN'R might be returning early for an intimate warm-up the following night, were instructed to descend upon the site of West Hollywood's long-deceased Tower Records – where both Axl and Slash once worked – on the Sunset Strip, they did so more out of curiosity than expectation. As April Fool's Day dawned, the irony wouldn't have been lost on many. Because if there's one thing the past two decades have taught GN'R fans, it's that it's the hope that kills you. And if there's one band that can snatch defeat from the jaws of victory and leave fans kicking their heels once more, it's Guns N' Roses.

And yet, it *did happen*. The late morning that ushered in April also brought with it validation of

I'M WITH THE BAND... HONEST

DIE-HARD FANS WEREN'T THE ONLY ONES TRYING TO GET INTO THE GN'R TROUBADOUR WARM-UP SHOW...

■ OUTSIDE THE Troubadour on April 1, there were two types of people: those who'd managed to get a ticket, and those who hadn't. And although one-time famous bloke **David Arquette** – the policeman from teen-slasher flick Scream, famous for five minutes in the '90s – was spotted trying to get past a bouncer, sadly for Dave it was more 'Do you know who I am?' than 'Do you know where you are?'. For the A-listers of the A-list, though, they could have whistled It's So Easy if asked if they had any difficulty getting in. Because Guns' reunion brought out the sort of megastars normally only seen through a telescope during a combined Oscars/K! Awards after bash.

Hollywood actress and Muse frontman Matt Bellamy's ex **Kate Hudson** was first to rock up into the VIP area, later spotted having a high old time rocking with U.S. guitar guru **Lenny Kravitz**. But the stream of famous people didn't stop there. **Bradley Cooper** – star of American Hustle, American Sniper and loads of movies that don't feature the word 'American' in the title – was so excited that he brought none other than his mum with him. Which is pretty dangerous, given how many F-bombs Guns have in their music. He was not spotted getting a bollocking, however, so maybe she didn't hear Axl's potty-mouth. Also on the balcony was fellow thesp **Jim Carrey** who, as we already know from Ace Ventura: Pet Detective, is down with the death metal sounds of Cannibal Corpse, and thus he probably replied "Somebody stop me" when mates asked if he was going out that night. That mate being **Nicolas Cage**, who had taken time out from beating up dangerous criminals on hijacked prison aeroplanes to rock out. Although looking at the – no doubt very expensive – smart white shirt he was wearing, he looked like he'd been coaxed into coming out straight from the office by Carrey, which, inevitably, turned into 12 and a night out. Standard. At least **Andrew Dice Clay** had made an effort, wearing a pair of fingerless black leather gloves. Oi, Cage, that's how you bad-ass, mate.

But who was this brandishing an AAA pass, better than anything these nerks had? Only **We Are Harlot** guitarist **Jeff George**. Outta the bloody way, Ventura, we've got a laminate here. And so, Jeff is instantly the coolest person in the room not onstage, and we're all very, very jealous. You must've lost our number and that's why you didn't call to invite us along, right Jeff? Jeff...?

"TONIGHT, AXL IS TRIM, FIT AND ON FIRE"

why hundreds of fans had spent the night on the concrete. Guns N' Roses – albeit without founding sticksman Steven Adler or rhythm guitarist Izzy Stradlin, it would transpire – would return to the Troubadour that night. Tickets would cost a meagre (or, as it was billed, "retro") sum of $10 a ticket. They would be strictly sold one per person. Mobile phones and cameras would be locked away in bags upon entry, or – for those that braved incurring the wrath of venue security – forceably snatched away should they be found about your person. Seeing would be believing.

The Troubadour plays a special part in the many-chaptered Guns N' Roses story. It was here, in June 1985, that the classic line-up would play together for the very first time. And it would be here, the following year, that Geffen A&R executive Tom Zutaut would witness "the loudest show I ever heard", from which he left two songs in. He had already seen enough to convince him to sign the band. And so, it would be here, three decades on, that they would attempt to convince an audience once more that they are the real deal.

Of course, no-one of the few hundred fans in attendance at the Troubadour last week was ever going to follow Tom's lead and leave early, even in the face of a show billed to start "sometime after 11!", a wink of a blackly comic nature given the band in question's reputation. And their dedication was rewarded by bearing witness to a band reinvigorated. A band demonstrating open affection – albeit not in spades – between the once-warring parties. A band led by a frontman so regularly lampooned for his appearance and live performance, instead trim, fit and on fire.

Many said it was the best Axl has performed in a long time. His tempestuous nature had even been checked at the door; disappearances from the stage were strictly for a change in attire, not a tantrum. Guns N' Roses even went onstage *relatively* promptly.

Even this, however, hasn't been enough for some. The announcement of a 20-date U.S.-wide tour to follow these Vegas dates – as well as subsequent sets at the Coachella Festival, and a pair of Mexico City shows – was predictably met by a weary sigh: 'It'll never last that long.' Because questions will surround this tour until the very last notes ring out, wherever and whenever – with a world tour still heavily-tipped – that may prove to be. Who will be in the line-up? Will any guests join them? Will they make it out on time? When will the inevitable onstage meltdown come? And when will the cancellations begin?

And yet, for now, none of that is crossing the mind of a single person in Las Vegas. None of that matters much at all. Because when Kerrang! labelled GN'R The World's Most Dangerous Band, we could easily have christened them Most Unpredictable or Most Uncontrollable. Because it comes with the territory. Because it's what makes people, 25 years on from Guns N' Roses' prime, travel across the world to see them play together. Because no great band is ever truly functional.

And because now is showtime.

There is, however, a catch. *Of course* there is a catch.

At first, the news of Axl Rose's broken foot is just a whispered rumour spread through the increasingly large crowds assembling to enjoy an afternoon beer outside the venue. Then word spreads that the frontman had soundchecked in a wheelchair. A photo follows, hitting Twitter, showing Axl uncomfortably attempting to master crutches.

Then comes the story. In an unexplained incident, Axl has broken his fifth metatarsal in his left foot. He has had surgery to correct the issue, but is in plaster and requires rest (see panel). His performance tonight, his doctor says, will go ahead, but it will be compromised and limited.

But oh, how wrong she was.

In a scene that immediately sparks memories of Kurt Cobain's entrance to Reading Festival in 1992, Axl Rose is wheeled onto the T-Mobile Arena stage. The joke, if this is one, is lost on everyone. "Do you like my new furniture?" Axl asks as the realisation dawns: he really is going to perform this set sitting down, in a custom-built chair that had previously cradled a lame Dave Grohl last year. "I wanna thank Dave for this,"

GUNS N' NUMBERS

THE STAGGERING NUMBERS BEHIND THE GN'R REUNION…

$40

The cost of one official tour T-shirt.

$3 MILLION

The reported fee that GN'R are requesting *per show*…

$78 MILLION

…the number, then, that the 26 confirmed shows so far will rake in alone.

$1,400

The price standing room tickets – face value $350 – were trading for on secondary ticketing websites prior to the show.

he smiles. "It was very nice of him."

And then the most remarkable thing happens. No, Axl doesn't suddenly begin to walk; instead, he finds a voice, a *presence* long considered lost. Left stranded and at times obviously uncomfortable in the middle of the stage, stripped of the hiding places in the wings he would so often run to, his voice becomes his only focus and weapon of self-defence. It's So Easy, Mr. Brownstone and Chinese Democracy roll from his tongue with precision, spite and power. Welcome To The Jungle hears him howling its infamous opening question in a manor that sends shivers down spines and rolls the clock back two decades. Estranged sees the return of a unique control and range.

And as all this happens, the layers peel back, and the most human of qualities breaks out across the frontman's face. As he finds his stride in Estranged – one of a half-dozen songs introduced tonight to the spine of the set list aired at the Troubadour warm-up – the words seem to hit home. '*And now that you've been broken down / Got your head out of the clouds / You're back down on the ground / And you don't talk so loud / And you don't walk so proud / Any more, and what for*'.

He is a man that appears humbled, reduced to requiring help to move mere yards, and so the façade that Axl Rose cultivated to such detriment over the past quarter of a decade melting away.

He not only smiles gratefully, but he beams at fan applause. He introduces his band not with veiled insults, but with adulation and praise. He laughs at his own expense as he climbs back into his throne following a costume change, and later modifies the lyrics to Patience to '*I sit here on my chair / 'Cause I'd rather be alone*'. He fist-pumps in unison with the crowd as Slash – himself so evidently rejuvenated by his return to Guns – crushes the mournful This I Love. Three songs prior, the guitarist uses an extended Rocket Queen as an exercise in showing up anyone who dared take his spot in this band, to the visible delight of its frontman.

"He is a man who needs no introduction," says Axl as he does exactly that prior to Sweet Child O' Mine. They may have previously brought the very worst out in each other, but there is an unquantifiable bond that brings out the very best, too. Quite what the pair could have achieved together in so many years lost to fighting will forever remain one of rock's greatest mysteries and, perhaps, tragedies.

Their victory tonight, though, after a week in the fiercest of spotlights, and across 22 songs and two-and-a-half uninterrupted hours, is one shared. For Axl, a man who has previously admitted to hating the nerves and anxiety that riddle his mind nine shows out of every 10, it may prove to be his greatest of all. It is certainly his greatest performance in 25 years. Ironically, finally putting him upon the throne may well prove his making. And for this reconciled family – Axl, Slash and Duff, who once upon time ran wild as brothers – it hints at a future beyond the mere healing of wounds.

If the Guns N' Roses on show in Las Vegas can hold it together, then no band on Earth can stand toe-to-toe with them. And when *this* Guns N' Roses knocks 'em down, they sure as hell are staying down.

WHERE DO WE GO NOW?

WHAT QUESTIONS DO GN'R STILL FACE?

WHERE'S IZZY?

So read a sign in the Don't Cry video… So read a sign in the Vegas audience… So, what are the odds of seeing the beloved rhythm guitarist joining his old bandmates? Perhaps we shouldn't have been so surprised not to see Izzy either at the Troubadour or in Vegas – even if the Friday show falling on his birthday offered an extra-sweet incentive – given how he told Rolling Stone, "At this point in time, I will not be playing at any of the April 2016 GN'R shows." Message board 'GNRTruth' claimed just last week, however, that negotiations between Guns and Izzy had previously broken down, casting doubt on whether any agreement could be reached to see his later involvement.

AND WHERE WAS STEVEN ADLER?

The general consensus now is that Steven Adler, his health a constant battle, is not able enough to manage the reach of the Guns N' Roses reunion. And in current sticksman Frank Ferrer, GN'R have a man that combines the feel of Steven with the power of the original drummer's replacement, Matt Sorum. And yet Steven was said to have meant to appear at the Troubadour warm-up as a special guest, only for a back injury to put paid to that idea. So, was his lack of appearance in Vegas a further result of that, or a show of faith in this current Guns iteration to not only do the 'reunion' proud, but possibly so much more?

WHAT'S MELISSA REESE'S ROLE?

The Troubadour marked the debut of Melissa Reese, a previously little-known musician who took a backseat role on keyboards. There has been no word from the band about her role, in both the short and long term, though Axl did include her in his introductions of the band. So, is she a new, full-time member, or is she simply helping out with these live performances for the moment?

8,295

Number of days that passed between Axl, Slash and Duff's final GN'R show together, in Argentina, and their Troubadour reunion show – over four times longer than the 'classic' line-up of Axl, Slash, Duff, Steven and Izzy were ever together.

$12

The cost of one beer inside Las Vegas' T-Mobile Arena. Hey, you gotta make your $3million back somehow…

56

Minutes late GN'R arrived onstage, after their advised stage time of 11pm.

EXCUSES, EXCUSES!

MAYBE HE JUST GOT A NEW WATCH FOR CHRISTMAS, BUT THE NEW AXL DOESN'T SEEM TO HAVE THE SAME PROBLEMS WITH ORGANIZATION THAT HIS OLDER DOPPELGANGER DID…

"I CAN'T GO ONSTAGE YET. MY LAMB SHANK HASN'T COOKED!"*

* In Newcastle, 2006, he was two hours late onstage waiting for his dinner to be cooked.

"I WAS TOO BUSY TO COLLECT $20 MILLION"*

*In 2013, Axl lost out on a payday of $20 million because he forgot to file the paperwork.

"MY THROAT HURTS!"

*On August, 8, 1992, not only was Axl over two hours late, but he played nine songs, then fucked off.

"I NEED TO FINISH TEENAGE MUTANT NINJA TURTLES:2!"*

*At a GN'R show in the early '90s, Axl was reportedly late onstage, because he wanted to finish watching TMNT.

CLASSIC KI

THE BIRTH OF DESTRUCTION

BEFORE THE REUNION, BEFORE THE FALL-OUTS, BEFORE THEY *EVEN HAD AN ALBUM*, KERRANG! WELCOMED **GUNS N' ROSES** TO ITS FRONT COVER IN JUNE 1987. HERE, FOR THE FIRST TIME IN 29 YEARS, WE REPRINT SYLVIE SIMMONS' KLASSIC FIRST MEETING WITH THE MOST DANGEROUS BAND IN THE WORLD...

PHOTO: ROSS HALFIN

Guns N' Roses, born in a bottle and spilled into the streets of Los Angeles. A cocktail of Aerosmith, the Pistols, early Stones, Ramones and the New York Dolls; the worm at the bottom's their own. The nearest thing to a street band in a city where there's nothing but boulevards and freeways, and if you sit in the gutter long enough, a lavatory-brush truck will come along and suck you up to kingdom come.

Guns N' Roses, Lines N' Noses, Wine N' Poses, "The only *real* rock'n'roll band to come out of LA in the last 10 years" (Axl Rose **(1)**). Delinquent, delicious, decadent, Excess All Areas rock. Guns N' Roses stalk through your every silk scarf fantasy and rub you raw like Piranhas in a Jacuzzi.

"I watch MTV and it's hard not to throw shit at the TV set because it's so fucking boring. Even the bands around here in LA are the same way, the whole music industry. It's new to us, this business, and we meet these people and they say, 'Do this, do that.' And we go, 'Fuck it, fuck *you*!' Because it's just not us. We do whatever we want to… **(2)**"

We pull up in the parking lot by the Winnetka Animal Clinic: Rumbo Studios. The band's already here: Steven Adler, drums, and Duff McKagan, bass, beach-bum rhythm section with bleach-blond hair and easy smiles; Izzy Stradlin and Slash, guitars, Izzy looking like a rock'n'roller, sharp and languid all at the same time, Slash a mean mop of hair, only the lips move, killer pout and faraway eyes. Axl, vocalist, salt-rubber into the wound of rock'n'roll, joins in later.

In the other room, Mike Clink is leaning over a control board and looking slightly anxious. [He's] producing Guns N' Roses' debut Geffen album and follow-up to the delirious, indie EP Live ?!*@ Like A Suicide, a greasy, lemon-squeezy slice of smirking, strutting vinyl. The album Appetite For Destruction has every indication of being *kill*.

"Everyone's from everywhere: Indiana, Ohio, Seattle. Slash was born in England somewhere" – Stoke-on-Trent has the honour – "and moved here when he was a kid. Duff's from up north, Axl and I," says Izzy, "are from the Midwest." Indiana. A place I've been to twice and can't remember, a place whose jails they know only too well **(3)** – the wrong drinks at the wrong time in the wrong places. But LA's, well, where you end up.

"When you watch the news and you see what's going on everywhere else, it *is* fucking Paradise, this place. You can get away with murder here. I'm just waiting for this place to self-destruct and the record companies to drop off into the ocean and everything," says Slash, "will mean nothing."

LA, like Heaven, is a place where nothing much ever happens; LA, like Heaven, is a place where it helps if you're dead. LA is a good place for record companies. Izzy, Axl, Duff, Steven and Slash came for the big deal; they've been in "lots" of bands, but this is the only one they'd go all the way for.

"Everybody's been through the wringer," says Duff, who came out uncreased. "You go through a lot of bands when you start playing at 15, and in the beginning you don't really know what you want to do. You just want to play. Eventually, you run into each other and the chemistry is just *right*."

"And the first thing we did when we got together is we hit the road to Seattle." Izzy grins a wicked grin.

"The Treacherous Journey **(4)**," says Slash.

"The car we were driving busted down," says Izzy. "So, we said, 'Fuck it!' and grabbed our guitars and jumped out and hitched a ride."

A truck-driver picked them up, dumped them off on the side of the road 20 hours north, "and then two ex-hippy girls from San Francisco picked us up" and they fed them some "radical pot-brownies" and "it was cool, we hadn't rehearsed that much and we went out and played using the other band's equipment. And to me," Izzy, "that was the whole spirit of it."

"A lot of guys who might have been in the band at the time would have wimped out **(5)**," says Steven.

"No-one died, we all survived," says Slash. "And we've been pushing ourselves that way ever since."

"At that time – this is when Mötley Crüe's first album came out and everyone was in leather and studs – Izzy and I," says Axl, "walked into the Roxy one of our first times and I remember Vince [Neil] and Nikki [Sixx] leaning over a rail trying to figure out who the fuck we were! It took three years to start getting accepted in LA.

"I remember for two years standing at the Troubadour **(6)** and people wouldn't talk to me; I didn't know what to say to them, so you just watched and learned for a long, long time."

They lived off girls and drugs and scams, "drifted around", says Axl, "stayed one step ahead of the sheriffs".

They lived with a woman **(7)** who tried managing them and "*destroyed* her apartment. It got *really* crazy," Axl laughs. "Slash would milk that for everything it was worth – free drinks, free food, without ever having to do anything. Which eventually caused big problems!"

They moved into the studio next: "No showers, no food, *nothing*," says Slash. "A very uncomfortable prison cell. But God, did we sound *good* in there! We're a really loud band and we don't compromise the volume for anything! We'd bash away with a couple of Marshalls in this tiny room, and it was cool because all the losers from Sunset and all the bands would come over and hang out there every night. We used to rehearse in there and sleep in there.

"YOU DO WHAT YOU HAVE TO TO SURVIVE..."
• SLASH •

"It's just down to a poverty thing, that's where that 'fuck you' attitude comes from, because you're not showering, you're not getting food or nothing, you do what you have to to survive."

That's how the buzz started. Getting it loud enough to be heard in the Ivegotnoidea Towers of the record biz took more legwork, having thousands of flyers made and walking and hitching from Hollywood to the Valley, shirtless with a staplegun and a bottle for company, desecrating trees and spreading the word.

"We just kept playing," says Izzy, "and we made so much noise in the city, there were so many things happening around us, that the labels started to come to us. *They* came to *us*! We made them take us out for dinner for a week or two and we started eating good!"

"The buzz got out," says Slash, "and we kept getting invited down to see these idiots. One label – I swear – we were talking to, I was saying. 'It kind of sounds like Steven Tyler,' and the chick said, 'Steven *Who*?' And all of us just looked at each other and said, 'Can we have another one of those drinks?'"

Before, Guns N' Roses looked like any other LA flash merchants you care to name. When Izzy and Axl ran an ad in The Recycler to find Slash, they asked for 'a Heavy Punk Metal Glam guitarist'. They wanted, says Axl, "someone who wore make-up and put their hair up. And then we quickly got rid of that but it stuck."

"We're a lot more down-to-earth now," says Slash. "They still try and label us as a glam band, but I don't give a shit because we're not."

"We don't want to associate ourselves with glam and the main reason," says Axl, "is because that's what Poison associates themselves with." They don't like Poison **(8)**. "Poison came out in an article saying *they* started glam – I don't know where they were in the '70s," Axl laughs. "The only reason I put my hair up is because Izzy had these pictures of Hanoi Rocks and they were cool, and because we hung out with this guy who studied Vogue magazine hairstyles and was really into doing hair…"

Are Guns N' Roses personal crusaders for the return of sleaze?

"No," laughs Axl. "That's just a by-product. I think a lot of other bands are really wimpy."

"I don't know what people expect from us," says Slash.

"We don't really care," says Izzy. "We never set out to do anything but play."

"Metal stems from sexual frustration," murmurs Slash. "We come from an amazing background of repression, stifled childhoods…"

Slash, you said in an interview that the only two bands in metal that are worthwhile are Metallica and WASP. Justify WASP.

"I can't!" The eyes narrow. "I never said that! I might have said Megadeth and I might have said Metallica, but I didn't say WASP! They're fucking *ugly*, man!"

What records do they all have in their collections?

"We've all got Never Mind The Bollocks and Aerosmith's Rocks **(9)**, and right now," says Axl, "we listen to Exile On Main Street a lot. The Ramones – back in '78 Izzy and I learnt all the songs. Duff is a real big Johnny Thunders fanatic." They all like the Beastie Boys and Motörhead. As for Guns N' Roses…

"We have pieces of everything in our band," says Axl, "and we try and find a way to bring it all out rather than limit ourselves into one frame.

"With our record right now – it's like there's a lot of barriers that need to be broken down because people have got used to what they're *supposed* to hear. The public is conditioned on what they're allowed to like, and if something's too far out of the norm, even if it's cool, they won't – we want people to realise, 'Man, just play whatever the fuck you want to play, not what someone else thinks you should play,' so that's what we've done.

"I sing in five or six different voices – that are all part of *me*, it's not contrived – and there's a ballad, there's one song that's kind of like Black Sabbath goes to Ireland, there's two guitar players that play very different from each other and they've figured out a way to fit it together."

"I think it's going to kick ass," says Izzy. "It's against the mainstream grain. It's definitely a case of you'll either love it or hate it – which is good, as long as you *notice* it."

"You couldn't really hate us," says Slash, "because the band's *real*. Regardless of whether you like us or not, we're going to go on and still do what we do."

What they want to do is: "We want to tour, travel, continue the big Guns N' Roses adventure. And indulge ourselves. And fuck a lot!"

A LONGER VERSION OF THIS ARTICLE FIRST APPEARED IN KERRANG! 148

GUNS N' FOOTNOTES

DELVING FURTHER INSIDE THE GN'R STORY...

(1) William Rose legally changed his name to Axl in March '86. Our original feature spelt his name 'Axel'.

(2) Who said this gem of a quote was never included in the original piece and the answer, sadly, is forever lost.

(3) Axl had been arrested some 20 times in Indiana.

(4) This tour has since been famously dubbed The Hell Tour.

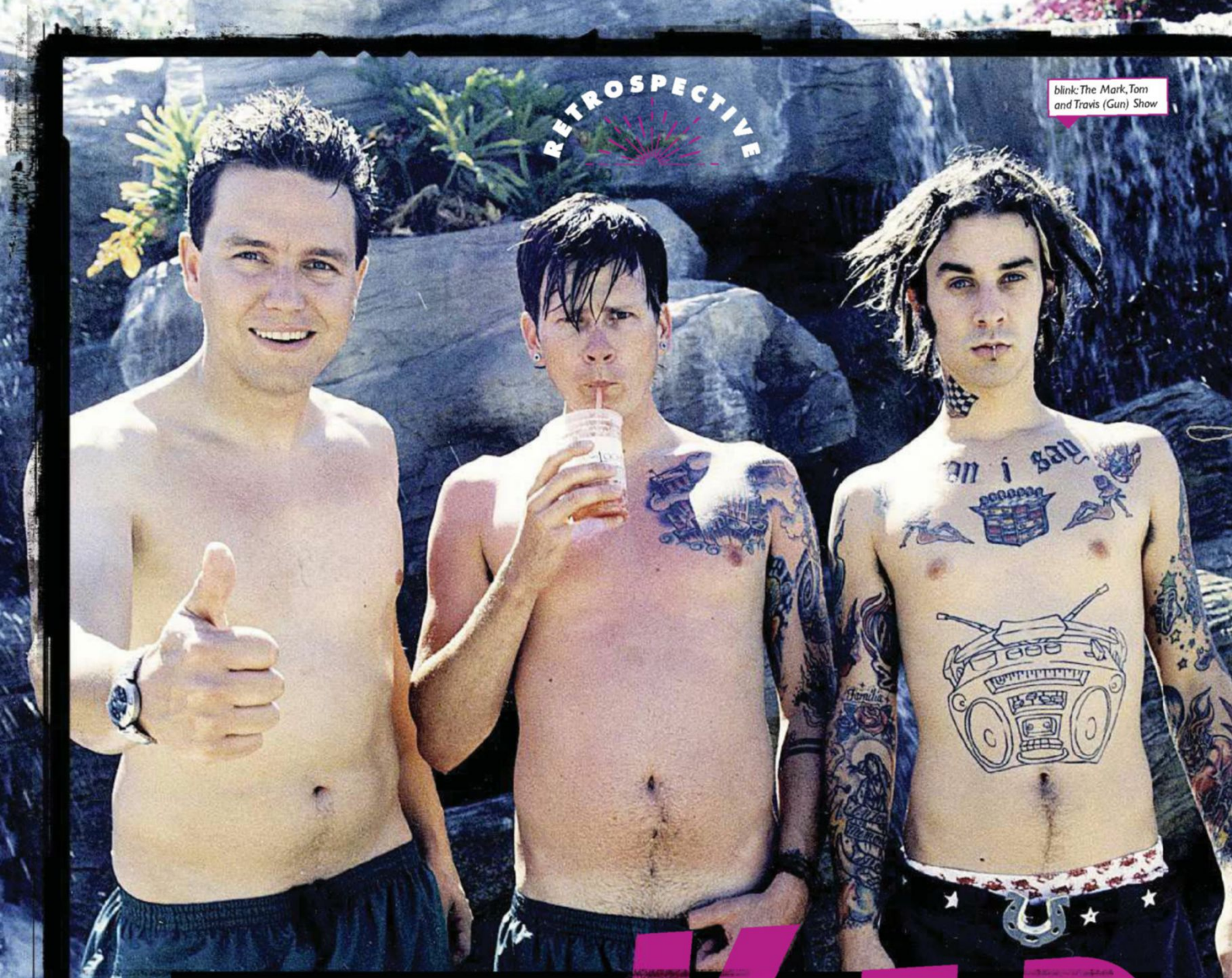
(5) A dig at guitarist Tracii Guns and drummer Rob Gardner, whose dropping out of the booked tour led to Slash and Steven joining the band.

(6) The Troubadour was the first place, on June 6, 1985, that the 'classic' line-up would play.

(7) That woman is Vicky Hamilton. "There are no words to describe what living with them was like…" she says.

(8) Prior to joining GN'R, Slash auditioned for Poison, but was put off by their make-up.

(9) Early GN'R shows would feature a cover of Aerosmith's Mama Kin.



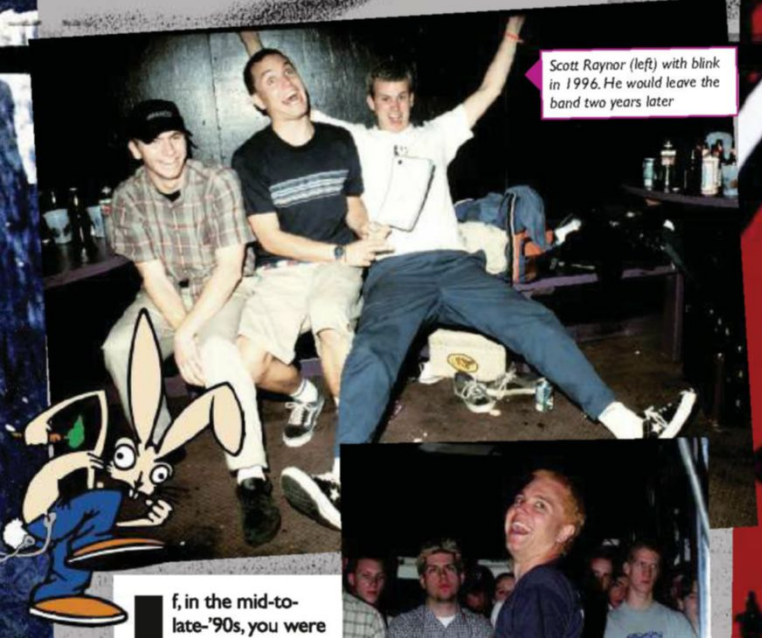
blink: The Mark, Tom and Travis (Gun) Show

THE NAKED TRUTH

WITH DRUMMER **TRAVIS BARKER** CONFIRMING THE NEW **BLINK-182** ALBUM IS *FINALLY* COMPLETED AMID RUMOURS OF AN IMMINENT NEW SINGLE, KERRANG! LOOKS BACK ON THE REMARKABLE STORY OF A BAND WHO GREW OUT OF – AND FAR BIGGER THAN – A FEW STUPID DICK JOKES…

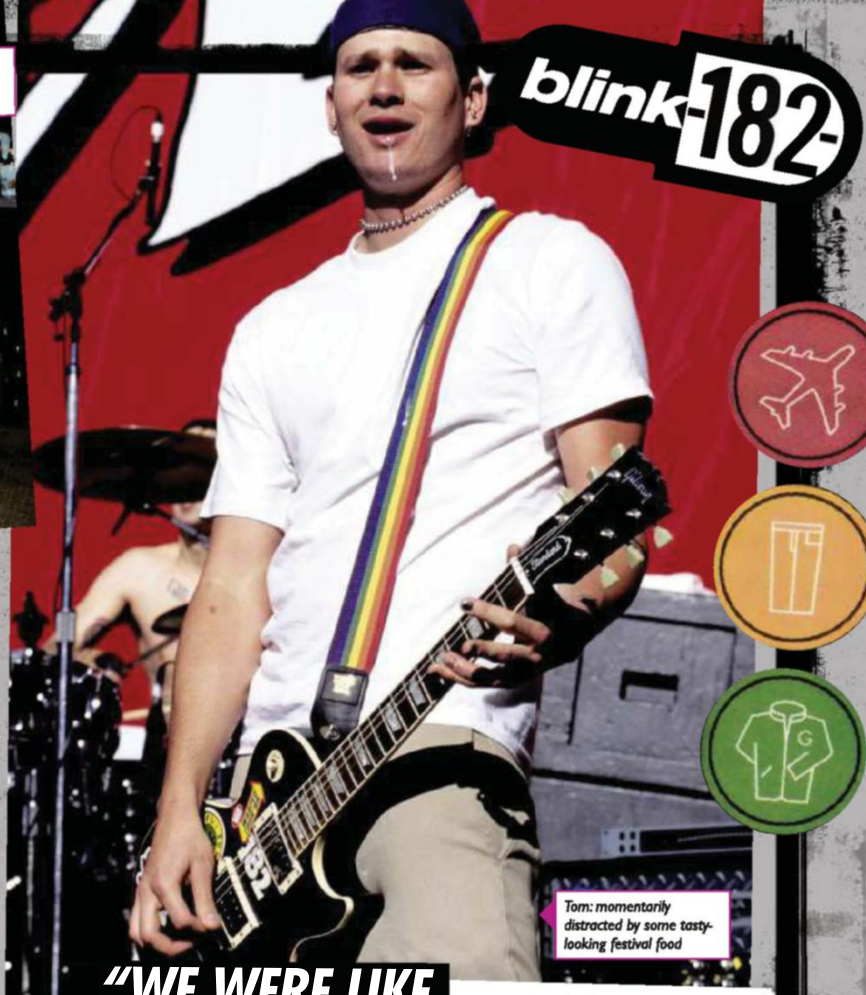
WORDS: PAUL TRAVERS **PHOTOS:** SCARLET PAGE, ASHLEY MAILE, TONY WOOLLISCROFT/ICONICPIX, GETTY, PHOTOSHOT, REX FEATURES

blink-182



Scott Raynor (left) with blink in 1996. He would leave the band two years later

Impressively, Mark was a man capable of making a dick joke even when he wasn't trying to



Tom: momentarily distracted by some tasty-looking festival food

"WE WERE LIKE BROTHERS FROM THE FIRST DAY WE MET"

● MARK HOPPUS ●

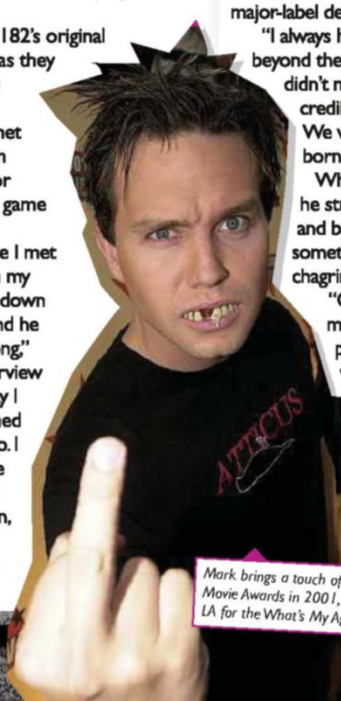
If, in the mid-to-late-'90s, you were asked to pick a band destined for immortality, you might not have immediately plumped for the Californian three-piece writing songs with titles like Does My Breath Smell? and Dick Lips. Two decades on, however, it's no exaggeration to state that blink-182 have become one of the most revered and influential bands of our time.

From a trio of kids thrashing out high-energy pop-punk in the garage, blink became one of the biggest bands in the world. When they returned from a close-to-five-year hiatus in 2009, it sent a shockwave through the scene, but, for all the soaring highs, there have been some crushing lows as well. The relationships between the main protagonists have stretched and strained over time – perhaps snapping irrevocably when singer/guitarist Tom DeLonge left the band towards the start of last year.

With Alkaline Trio's Matt Skiba welcomed into the fold, a new-look blink-182 are finally poised to release the band's first new official material since 2012's Dogs Eating Dogs EP. This looks like heralding an exciting new chapter in a remarkable and tumultuous story that began almost a quarter of a century ago…

The members of blink-182's original incarnation (or Blink as they were called before an Irish band with the same name threatened to sue) met in 1992, after Tom had been expelled from his school for being drunk at a basketball game and forced to relocate.

"I remember the first time I met Mark, he was playing bass in my friend's garage. He had hair down to the bottom of his face and he was playing a Green Day song," Tom recalled in a 2002 interview with Kerrang!. "Straight away I thought he was cool. It turned out he was funny as shit, too. I remember the first time we played together, he climbed this lamp-pole for no reason, fell off it and fucked up his ankles. He was on crutches for three weeks. He was wild – always fucking around and making everybody laugh."



Mark brings a touch of class to the MTV Movie Awards in 2001, and the streets of LA for the What's My Age Again? video

For singer/bassist Mark Hoppus, it was (brotherly) love at first sight.

"We were like separated brothers from the very day we met. We both had the exact same sense of humour, we both loved the exact same music, wrote songs the exact same way," he said.

The third part of that original line-up – and, as it would turn out, its first casualty – was drummer Scott Raynor. Just 14 when they formed and a huge metal fan, Scott was an integral part of the band as they undertook their first tours, and he played on their first two full studio albums – Cheshire Cat and blink's major-label debut, Dude Ranch.

"I always had aspirations for the band that went beyond the independent paradigm," he said later. "I didn't measure success in terms of oppositional credibility. I loved being on the radio and MTV. We were certified products of pop culture, born and bred in suburbia."

While he enjoyed the success, however, he struggled with the constant touring and began to drink so heavily he would sometimes drop his sticks mid-song, to the chagrin of his bandmates.

"Over time I began to feel more and more out of place in the world of professional music and in my friendships with my bandmates," he told K!. "I would also drink a lot after shows and that only made the whole situation more sour. I found myself thinking, 'I can't wait until this is over,' and I think they sensed that."

Scott found himself out of the band – the details, even years on, are still murky – and Travis Barker, who had filled in for Scott on a number of occasions, became a full-time member of blink-182…

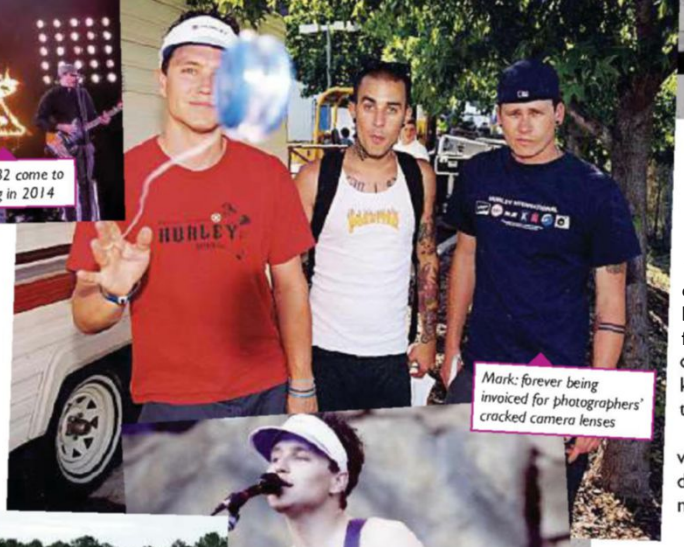
Scott Raynor might have been the one to press 'self-destruct', but he wasn't the only one feeling the pressure. Mark was suffering from depression and, when the band convened to write the follow-up to Dude Ranch, he poured his feelings into the haunting antisuicide Adam's Song.

"It's a song that means a lot to me and I still get a lot of letters and comments from people saying it helped them through a difficult time in their lives," he said. "It was such a different song from the rest of the stuff on that record and I remember almost not wanting to put it on the album. I took it into the studio and played it to the guys and they said, 'No, you've got to put this song on the record.' It's based on me being depressed while being on tour, and I'd also read an article about somebody who had killed themselves and left a note for their family. It was a very personal song."

That album was Enema Of The State, and, propelled by infectious hit singles and naked video shenanigans, it became a huge smash hit. When Kerrang! went on the road with the band on their first-ever UK tour in September 1999, it was to venues like the 200-capacity Manchester Roadhouse. By the next summer, we were joining them as they played to between 12,000 and 30,000 people each night on their first headlining arena tour of America.

On the surface, it was all fun and

Fuck-182 come to Reading in 2014


Mark: forever being invoiced for photographers' cracked camera lenses

The wreckage of the 2008 plane crash that Travis remarkably survived

"Bass? Check. Hat? Check. Nope, don't need anything else..."

games as the band went from strength to strength. Tom and Mark were predictably potty-mouthed and juvenile both in interviews and onstage, but there was a sense growing that they wanted to be taken perhaps just a touch more seriously.

"People definitely feel we're a joke band and that is kind of a stick we've made that people now beat us with," Mark complained at the time. "But the people who say that are the people who haven't studied our band and don't know what we're about in the first place... If you just listened to our CDs and didn't come to see us live and didn't see our videos, then I think you would think we were a pretty serious band. Because most of the songs are pretty serious, pretty honest and pretty straightforward. Heartfelt, even."

2001's Take Off Your Pants And Jacket was a tad more mature and diverse, but the evolution wasn't enough for Tom DeLonge. In a post-9/11 mental spiral, he recruited Travis and poured his darker creative energies into a project called Box Car Racer.

"If blink had come out with songs about the end of the world, that would have been a disservice to what blink has stood for," he said at the time.

"There are people in Africa slicing each other up and killing babies, the Middle East has been at war for thousands of years and there are dead animals everywhere. I wonder when we're going to have a perfect utopia again. I wonder how the world is even going to last another 100 years. That's what scares me," he added, which was frankly a far cry from the 'pull my finger' interviews he'd previously gone in for.

The tone of the Box Car Racer album undoubtedly had an influence on blink-182's 2003 self-titled album, which was far more expansive and experimental than previous blink releases. The band presented a united front when doing press for the album, but the Box Car experience was still a clear bone of contention.

"It really sucked," Mark said. "I took it very personally. It was really hard and it was a really weird time for our band. When Tom and Travis started Box Car Racer, I felt like the odd man out, the forgotten bassist."

"There are a lot of emotions between Mark and I, and that's why there's never going to be another Box Car Racer album. It was never meant to be something that would alienate anybody," Tom added.

It was, though, something that continued to rankle, and a contributory factor to the band deciding to go on an 'indefinite hiatus' in 2005. The main reason for the break, according to Tom, was that he wanted to spend more time with his family, but Mark and Travis did not necessarily agree.

"I don't think that either of those guys would ever believe that I did this because I thought it was best for my family," Tom admitted. "I think, until the day we die, they will go to their graves thinking I did this because I had a master plan to make another band or do it by myself without them."

Tom busied himself with Angels & Airwaves while Mark and Travis continued to play together in +44, and it would take a tragedy to get the two parties speaking again.

On September 19, 2008, the drummer was involved in a plane crash that killed four people. He and Adam Goldstein, a.k.a. DJ AM, survived but suffered severe burns.

In his autobiography, Travis wrote, "My whole body got covered with fuel and caught fire, from my legs all the way to my back. I started running... At that moment, I felt like I was running for my family. I didn't care about anything except being with my kids, my father, my sister, Shanna... I didn't think I was going to survive."

Travis still refuses to fly, travelling by boat when he has to, but the harrowing incident did provide the catalyst to get the erstwhile members of blink-182 back together again.

Given the band's legendary status, there was a whole new generation of fans who had never got to see their heroes in the flesh the first time around. The comeback shows were a huge success but there was still a disconnect when it came to recording their reunion album, Neighborhoods. The majority of the record was written via email, which, Tom admitted, was not ideal.

"At the time, it worked. It was a good way of getting back into blink-182 and not having battles in the studio. We could still be respectful of one another and still get what we wanted out of the album," Mark shrugged.

The band's next release, 2012's Dogs Eating Dogs EP, was created in far more traditional fashion.

"We spent more time together as a band working on ideas and I think it's a lot more focused as a result. It was a very good flurry of energy," Mark told K!.

Asked when a new album might follow, he added, "We're going on tour in January, and after that we'll be recording a new album and locking ourselves in the studios until we're done with that. I envisage I'll be spending a lot of time flying to LA in 2013."

As it turned out, there would be no more albums from that line-up of blink-182 and, with various claims, counterclaims and recriminations emerging via online statements and interviews, the breakdown this time seems permanent. The Mark, Tom and Travis show appears to have run its course, but blink-182 is continuing and, with the dark genius of Matt Skiba on board, that's reason enough to celebrate.

What the next chapter of blink-182 holds, then, only time will tell. But if the blink story gives us any indication, it's that a new chapter could hold absolutely anything...

Matt Skiba joins blink onstage at the 2015 Musink festival

"PEOPLE FEEL LIKE WE'RE A JOKE BAND, AND IT'S A STICK WE'VE MADE THAT PEOPLE BEAT US WITH"

● MARK HOPPUS ●

"Kerrang! said whaaa- Oh, no, hang on..."

SECRETS K! BEHIND THE SONGS

DIGGING INSIDE THE ULTIMATE BLINK-182 PLAYLIST!

CAROUSEL

The speedy pop-punk assault set an early blueprint for the band, and Carousel has remained a staple of blink's live show through all the ups and downs. Especially impressive considering the core of the song was written during Mark and Tom's first-ever jam session together.

FIND IT: Cheshire Cat (1995)

M+M'S

The airplay this debut single and accompanying video received helped spread the word. The song itself is sung by Mark, and manages to cram references to masturbation and suicide into the same verse.

FIND IT: Cheshire Cat (1995)

DAMMIT

'Well I guess this is growing up', laments Mark Hoppus on a song that deals with seeing an ex moving on and trying to do the same. The songs on Dude Ranch were slightly less ramshackle than those on Cheshire Cat, but were still loaded with that effervescent energy.

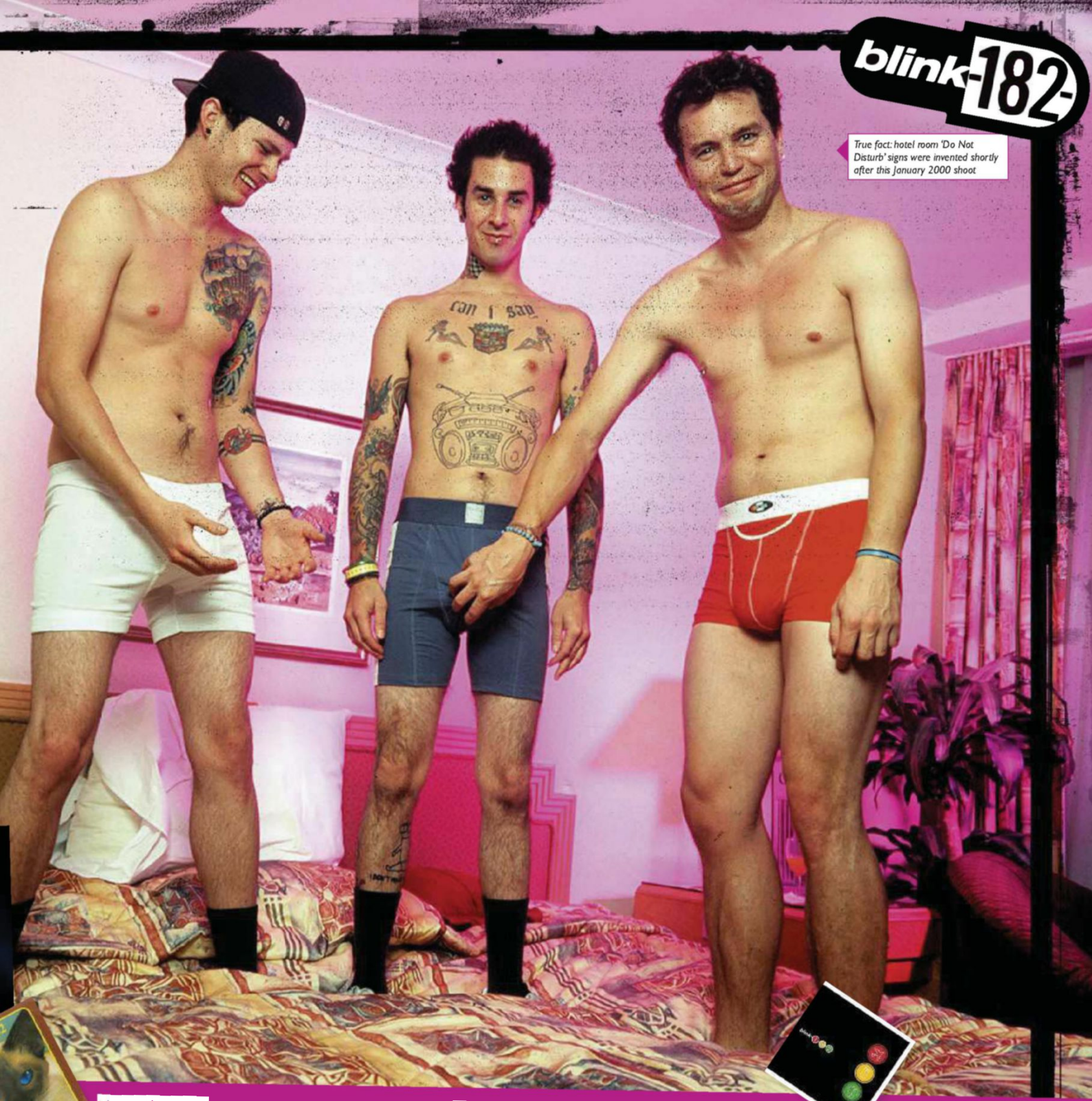
FIND IT: Dude Ranch (1997)

JOSIE

At this point, blink-182 were still largely writing songs about girls. Josie was an idealised imaginary girlfriend named after Elyse from ska-punk band the Dance Hall Crashers' dog.

FIND IT: Dude Ranch (1997)

blink-182



True fact: hotel room 'Do Not Disturb' signs were invented shortly after this January 2000 shoot

WHAT'S MY AGE AGAIN?

Originally titled Peter Pan Complex, this song lifted the band out of the pop-punk underground and broke the mainstream wide open. The video saw the band running naked through LA – although they were actually mostly wearing flesh-coloured Speedos.
FIND IT: Enema Of The State (1999)

ALL THE SMALL THINGS

Tom wanted to write a punchy Ramones-style song, and early demos of this were called Ramones-Style Song. Lyrically, it was a paean to the guitarist's long-term girlfriend and future wife, who left him roses by the stairs when he came home late from recording one night.
FIND IT: Enema Of The State (1999)

ALIENS EXIST

Aliens Exist was like an early precursor to Tom's most recent, alien-obsessed output. "It was him needing to make a statement about his belief in extraterrestrial life – and it was something we never, ever stopped hearing about from him," Mark told K! recently.
FIND IT: Enema Of The State (1999)

STAY TOGETHER FOR THE KIDS

A first foray in reflective territory, based on Tom's parents' divorce, its video, featuring a wrecking ball smashing a house, was re-shot in the wake of 9/11.
FIND IT: Take Off Your Pants And Jacket (2001)

THE ROCK SHOW

Changes were afoot for blink-182, but The Rock Show was one last hurrah of hooks, written by Mark in one angry evening after the band's manager asked them where the good-time blink anthem for this album was.
FIND IT: Take Off Your Pants And Jacket (2001)

FEELING THIS

As the lead single and opener to the self-titled album, this served as a gateway between old and new. The chorus and verses were written by Tom and Mark independently of one another, yet they found that both complemented each other.
FIND IT: Self-titled (2003)

GHOST ON THE DANCE FLOOR

An affecting piece of chiming alt. rock, this is a song about loss and the memories of loved ones. Tom described it as about "hearing a song which you shared with someone who has passed away, but you can feel them that night".
FIND IT: Neighborhoods (2011)

DOGS EATING DOGS

Driving, melodic and relatively straightforward, this was a punchy standout from blink's last EP. Whether it stands as a signpost the next few weeks will tell, but as it was reminiscent of +44 with perhaps a dash of Alkaline Trio, there might well be more to follow in a similar vein.
FIND IT: Dogs Eating Dogs (2012)

*Head to **Kerrang.com** now to hear the full ultimate blink-182 playlist!*

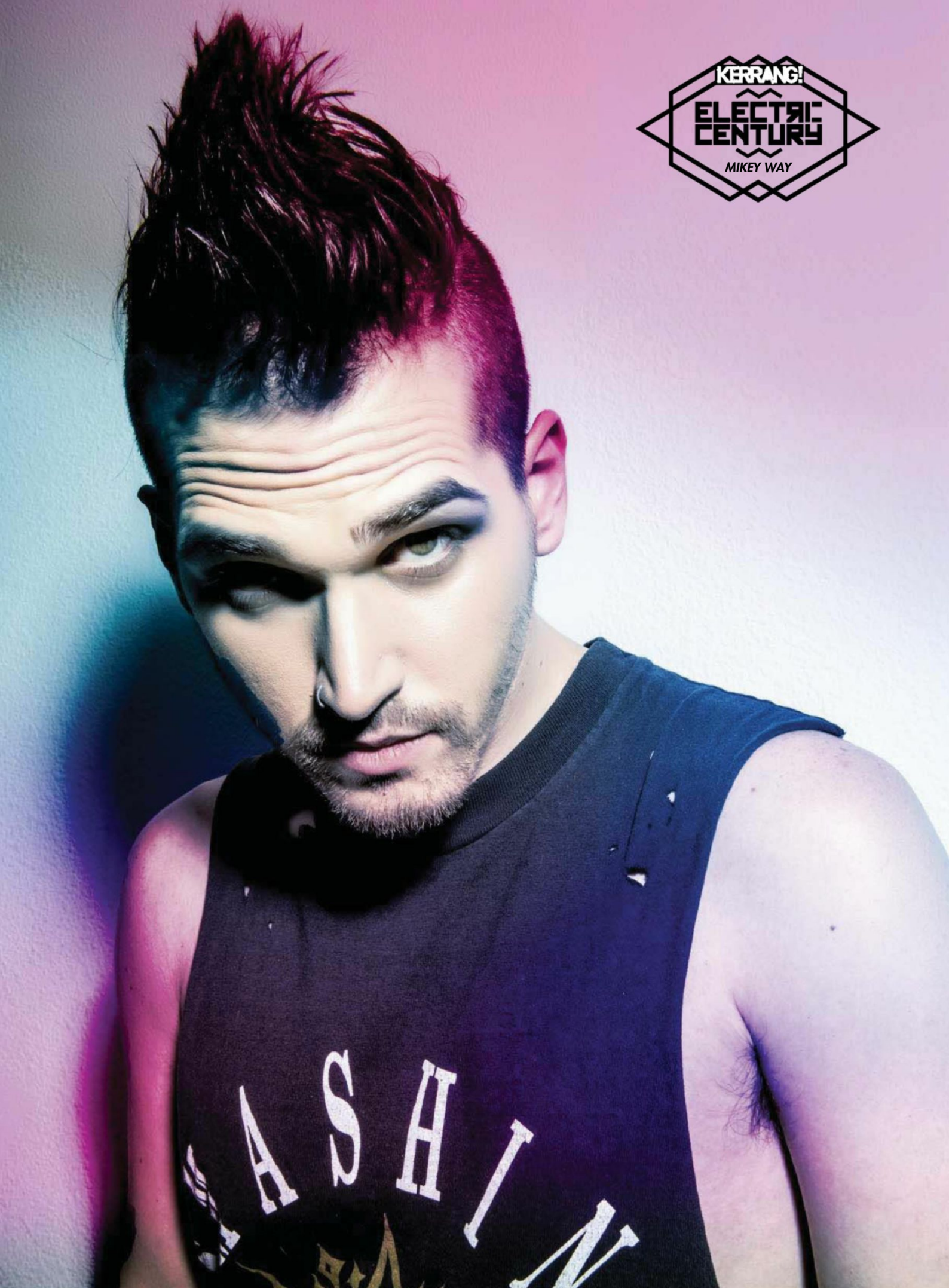
PHOTO: ANDREW TIMMS

KERRANG!

ALL TIME LOW

JACK BARAKAT &
ALEX GASKARTH

PHOTO: LINDSEY BYRNES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ELECTRIC CENTURY
MIKEY WAY

PHOTO: GETTY

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ED FORCE ONE
THE BOOK OF SOULS WORLD TOUR
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PHOTO: LINDSEY BYRNES

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THE NEW WAVE OF WEIRD

COME HITHER, DEAR READER, AND OPEN THE TOME YOU SEE BEFORE YOU – IF YOU DARE! FOR THERE IS A NEW BREED OF ROCK BAND REARING THEIR HEADS, SLICING OPEN THEIR HEARTS AND SLITHERING OUT OF THE DARKNESS. FOR TOO LONG, ROCK HAS BEEN RULED BY IDENTIKIT BOYBANDS, INDISTINGUISHABLE FROM THE ADS OF HIGH-STREET STORES. THE ANTIDOTE IS THE NEW BREED OF WEIRD. PREPARE TO GET FREAKY...

PHOTOS: GEORGE FAIRBAIRN, ANDY FORD, PAUL HARRIES, DEAD PIXELS PHOTOGRAPHY

BLACK PEAKS

SOMETHING WEIRD LIES BENEATH THE SKIN OF **WILL GARDNER** AND HIS REGULAR-LOOKING BAND OF MUSICAL FREAKS. YET, AS IAN WINWOOD ARGUES, IT'S SOMETHING SPECIAL, TOO…

When Black Peaks were writing the songs that comprise their debut album, Statues, the one thing of which the Brightonian quartet were not short was inspiration. The group's singer, Will Gardner, was listening to Thrice and Radiohead; guitarist Joe Gosney was taking his cues from Mastodon and At The Drive-In; bassist Andrew Gosdon savoured the expansive wanderings of Carnival; while drummer Liam Kearley found inspiration in the beats laid down by such acts as Deftones and Tool. Collectively, the group liked The Dillinger Escape Plan, and deep down, at least in their earliest days, the band they wanted to be was The Mars Volta.

But instead Black Peaks went their own way, and threw their influences into a melting pot out of which bubbled something strikingly original.

"It's very important to us that we do our own thing," says Will. "We never wanted to sound like one band. I think that's where a lot of people go wrong, in that they take their influences from only one genre. But we mash a lot more stuff into the mix, and as a result we sound like ourselves rather than like a band that already exists."

Black Peaks have made propulsive forward strides, and have done so with speed. Formed in Sussex just 18 months ago, advance word on the band in general and on the 4K-rated Statues in particular is pitched somewhere between positive and overwhelming.

"Everything seems to be picking up incredibly quickly," says the singer. "It seems that whenever we go back to play a city, more people come and see us than were there before. Things are really starting to happen for us."

Will Gardner doesn't speak of this good fortune as if this is his due, or as if the success he hopes awaits Black Peaks is nothing less than the natural order of things. But neither does he seem particularly surprised. Will realises that his band are *different* – he even seems to rather like the idea that they are a little *weird* – and that he, too, is different from the norm. Inevitably, the singer paid his musical dues as a listener via a route that began with pop music – the first single he ever owned, age nine, was Gina G's execrable Ooh Aah… Just A Little Bit – from which he journeyed through a teenage obsession with Red Hot Chili Peppers as well as a love for ska-punk, and then onto the more eclectic and challenging groups he cites as influences today. But there is more to his cultural parameters than stages crammed with drum kits and amplifiers. Casually, he drops the fact that he has a liking for the theatre, enjoys the work of dramatist *par excellence* Harold Pinter, and that he once played a part in an amateur production of that playwright's menacing tragicomedy The Dumb Waiter.

"I've always been very different from a lot of other people around me," he smiles. "In school, I wondered if there was something wrong with me, but then I realised that those differences are a good thing. It's important to have creative people. Theatre is not as important as it used to be, and music seems to be becoming less important in schools, but it's absolutely essential that weird people and creative people exist. Everyone has their role to play in society, and people need music and theatre and film. They need an escape. And weird people are at the core of that."

STATUES IS OUT NOW VIA EASY LIFE/SONY RED

"I'VE ALWAYS BEEN DIFFERENT FROM PEOPLE AROUND ME…"

WILL GARDNER

Black Peaks (Will Gardner, middle) get freaky with the help of some friends

WITH THANKS TO @MYAXIEMONROE, @MXRUBYWEDNESDAY, @PUDZEYPAINPROOF, @CITIZENSNIPP, @ROYALTEASEPUNX

Vodun (clockwise from left): Ogoun, Oya, The Marassa, the skull of their last roadie (maybe)

VODUN

SUMMONING THE SPIRITS OF THEIR TRIBAL ANCESTORS, ROCK HAS NEVER HEARD A BAND LIKE **VODUN** – AND, AS JAMES McMAHON DISCOVERS, IT'S NEVER NEEDED ONE LIKE THEM MORE, EITHER…

Black Sabbath have featured some amazing vocal talents throughout their career. The unhinged howl of Ozzy Osbourne; the late, great Ronnie James Dio; even, when he could read the lyrics (go Google that bizarre tale), human foghorn Ian Gillan. But Aretha Franklin? Sadly, that remains a 'What if…'.

The closest we'll most likely come to hearing that cross-genre hybrid is Vodun. A three-piece, from London (via New Zealand), each with two names per member ("The names we created for ourselves help us get into character"), featuring Chan/Oya on vocals, Zel/Ogoun on drums and, from a land Down Under and then a bit further, Linz/The Marassa on guitar. Together, they make a sound completely unique; debut 5K-rated album Possession unites unholy soul with blues guitar, entombed in fuzz. If that doesn't sound exciting enough, Zel also plays the drums… *while they're on fire.*

"There was an inevitability that I'd end up singing like I do," says Chan, whose voice carries a power a tornado might dissipate at. "My grandfather was a preacher, and both my parents are soul and gospel singers. I've sang with The Qemists, done several demos for Diplo, and more recently I've been singing with Chrome Hoof and Turbowolf. But Vodun is my band, my voice…"

"What's the hardest part of playing drums while they're on fire?" parrots Zel. "Being allowed to set them on fire in the first place! Sometimes I do it without telling anyone, and then take the brunt for it after… The flames go out as soon as you strike them, but I try to make the flames go as high as possible… "

"I moved from New Zealand specifically to become involved in the music scene in London," says Linz, "and Vodun, with their old guitarist, were the first band I saw. They blew me away, and when Ollie, their old guitarist, left, I knew I needed to be a part of this…"

> "MY ANCESTRY HAS A PLACE WITH ME…"
>
> CHAN/OYA

While the question, 'Tell us where you got your name from…' remains a blight on the scabby face of music journalism, ask that very question to Vodun and you'll get a series of answers that will help you understand the fibre of this very special band.

"West African Vodun is a religion that managed to hold on to its people and lands even through slavery," explains Chan. "It's still practiced by descendants in its various forms all over the globe. It's an amazingly interesting part of my ancestry, and being one of the first religions of my ancestors, it has a place with me. Not only that, but the spiritual side of connecting with nature with the added aspect of female Loas [voodoo spirits] was very appealing to me and Zel…"

"Much of the modern Western world is based on the philosophy of [French philosopher René] Descartes," continues Zel. "'I think, therefore I am.' Animism and totemism finds its identity with interaction: 'I relate, therefore I am.' I think the latter approach has a lot to offer to a society that focuses on an individual in isolation, rather than the individual as part of a group. The focus on the needs of the individual helps propagate capitalism, consumerism and even mental illness."

"I relate to all of that," smiles Linz. "But I also just really like heavy metal…"

POSSESSION IS OUT NOW VIA RIFF ROCK RECORDS

WITH THANKS TO STEAMANDRYE.COM

PURSON

ON **ROSALIE CUNNINGHAM**'S MAGICAL MYSTERY TOUR, NICK RUSKELL FINDS YOU CAN LEAVE YOUR MIND AT THE DOOR…

Depending on who you ask, the '60s ended at many times that weren't December 31, 1969. But for some people, the magic, swinging decade of psychedelic freak-outs, free love, bad trips and great music never really ended. Even if, like Rosalie Cunningham, they were born two-and-a-bit decades too late to actually experience it.

"For as long as I can remember, ['60s psych] has just been something I've been obsessed with," the Purson frontwoman explains. "From when I was a very small child, I was totally obsessed with The Beatles; I couldn't go to sleep without having Yellow Submarine on in my room."

The psychedelic spirit of the freaked-out late-'60s runs through every part of Purson. Rosalie herself is a girl with kaleidoscope eyes, seemingly transported to 2016 via a Jon Pertwee-manned TARDIS. And the band's stunning new album, Desire's Magic Theatre, is a celebratory freak-out of psychedelic rock'n'roll, acid folk and warm, stoned fuzz. Recorded almost entirely by Rosalie alone in her flat, it's hardly surprising that she "started to go a bit mad".

"That's how I always do things, I live on my own, and that's how I generally spend my time," she reveals. "I'd have to wait 'til the evenings, get high – not *too* high – and then get to work on it. Eventually I had to get [ex-bassist] Eddie [Turner] to help with mixing, because I'd gone completely insane by that point!"

But looking through the fabulously eccentric lyrics to songs like Electric Landlady (*'Her place is decked out awful nice / Her curtains made out of the fabric of time'*), you'd think Rosalie had reached that point a long time ago.

"Electric Landlady is about Mother Nature and unconditional motherly love," she explains. "It's just about that place inside you where you feel protected, Earth is constantly holding you. Then you have a song like Dead Dodo Down, which is me being kind of fed up with consumer, capitalist society and how women are treated, and the fact that I buy into it. I feel like I *need* this mascara, I *need* to lose weight, and all of these things, and it's being pissed off with that, basically. But through a psychedelic lens."

A lot of that lens is shaped by Rosalie's own psychedelic experiences, and "realising my place in the universe". Lemmy once said that "acid made me a better person". A similar chord rings through Purson, and the overwhelming sense of slightly cracked joy that flows through Desire's Magic Theatre, from its music, to Rosalie's lyrics, and the ultra-colourful, weird artwork. It's all psychedelic, maaan.

"For me, these things have just shaped everything, put everything into perspective," she smiles. "It's absolutely beautiful and it's hilarious and it's ecstatic and all of these euphoric feelings, but also there's the humbling sense of self. I find it very comforting, too, that we are all one. It makes depressions and everything seem really stupid."

Sound fun? Yeah, it does. Take your seat in Desire's Magic Theatre, and prepare for Rosalie and her band to take you on a quirky, mind-blowing magical mystery tour.

DESIRE'S MAGIC THEATRE IS OUT ON APRIL 29 VIA SPINEFARM

"I STARTED TO GO A BIT MAD…"

ROSALIE CUNNINGHAM

Rosalie Cunningham: reading your future (spoiler alert: involves headbanging)

ANTI-CLONE

FROM THE MURDER CAPITAL OF GREAT BRITAIN COMES A MASKED MONSTER THAT THRIVES ON DARKNESS… AND IS FRONTED BY A MAN CALLED **MR CLONE**. AMIT SHARMA REVEALS ALL…

On January 22 of this year, national newspapers ran articles labelling Lincolnshire town Boston as "the murder capital of Great Britain". For local nu-metallers Anti-Clone, the comparisons to Michigan misery mob King 810 – the Slipknot labelmates who hail from America's most violent hellhole – had never rung with a greater sense of irony.

"It's funny you say that, because it's exactly what we thought when we saw the headlines," says clowny maniac/frontman Mr Clone. "We don't think it's half as bad as the papers say. There's a lot of tension in the town with regards to… Well, it's a hidden racism, basically. Refugees and migrants always seems to be the talking point, which is a sad fact. But I don't think that has anything to do with the 'murder capital' statistic. We've got a small population compared to the other places, so 'per head' it's worked out as more murders or whatever. But if you looked at purely the numbers, it wouldn't come out anywhere near as bad as it has."

With their debut full-length, The Root Of Man, out later this month, the quintet are threatening to make heavy music edgy again. It's a sound that harks back to the days when the lunatics were running the asylum – disaffected and disenfranchised individuals facing their fears under the bright lights of the stage, fraught with a dark energy that can only be found in the deepest depths of the human condition.

> "ONSTAGE, I MORPH INTO SOMEONE ELSE…"
>
> MR CLONE

"As much as you had the bands that turned nu-metal into something more tongue-in-cheek, you always had the ones that gripped you by relating to real-life problems," explains Mr Clone. "Our kind of music *needs* rawness to it. As in the actual truth to things, not just happy, party music. There needs to be honesty behind it."

But, all that being said, and with the greatest of respect… you did just answer the phone as Mr Clone…

"(*Laughs*) Well, I was in the Royal Navy before all this kicked off," reveals the singer. "And I don't think you can conform much more than going to the military and following orders on a daily basis. Anti-Clone is a metaphorical idea rather than an actual one… Everybody has copied something and made it their own – be it your parents, friends or whatever. So, being anti-normal or Anti-Clone is actually a very difficult thing to do. Mr Clone is kind of a backlash at myself for conforming so much in my life so far. When I put a mask or make-up on, I take on this new persona and morph into someone else for those 40 minutes onstage…"

You look like you know how to handle yourself, too…

Mr Clone laughs. "I've never had to [kill anyone]. Though, if it came down to it…"

THE ROOT OF MAN IS DUE OUT ON APRIL 29 VIA PHD

Anti-Clone: available for festivals, tours and children's parties this summer

THE SONGS THAT SAVED MY LIFE

WHAT'S ASHTON POINTING AT OVER THERE? OH, HE'S SIGNALLING TO YOU TO PAY ATTENTION WHILE HE TELLS YOU ALL ABOUT HOW GREEN DAY CHANGED HIS LIFE, AND SLIPKNOT-FUELLED EXERCISE REGIMES…

THIS WEEK: ASHTON IRWIN, 5 SECONDS OF SUMMER

THE SONG THAT MAKES ME THINK OF HOME IS…

THE AMITY AFFLICTION

ANCHORS

"I remember sitting in my bedroom back in, like, 2010, before I left home, and listening to The Amity Affliction a lot. I used to love this song back then – I played it 417 times on iTunes or something like that (*laughs*). I don't know why I was so obsessed with it, but then I found out that they're from Western Sydney, which was interesting to me because that's where I'm from."
FIND IT: Youngbloods (2010)

THE SONG I'D LIKE TO DO A COVER OF IS…

FOO FIGHTERS

MY HERO

"Luke [Hemmings, 5SOS guitarist] was saying earlier today that he'd love to do Vertigo by U2. And I thought that was pretty cool – I love U2. They're a great band to me because they've had hits in all genres, y'know? That's something that we aim for, too. I find the word 'pop-punk' just as segregating as 'boyband', and we want to do a lot more than just pop-punk. Live, we take a lot of inspiration from bands like Foo Fighters and AC/DC because they put on a proper rock show, and we want to be a great stadium band like that. I think My Hero by Foo Fighters would be a great song for us to cover. I've already covered it, actually, when I was, like, 15 on my YouTube channel – I think it's still on there! We saw Foo Fighters live recently and it was one of the best nights of my life, it was so good. I wish that I could be [Foos drummer] Taylor Hawkins and wear board shorts onstage – if I did that, people would be like, 'What?!'"
FIND IT: The Colour And The Shape (1997)

THE SONG THAT MADE ME WANT TO BE A MUSICIAN WAS…

GREEN DAY

MINORITY

"It wasn't so much the song – it was actually an experience that I viewed! Green Day's Bullet In A Bible live CD and DVD made me want to be in a band. They played at the Milton Keynes Bowl [in June 2005] and put on one of the most spectacular live shows I had ever seen. I remember watching that with my friend,

> ***"I'D DO 1,000 SIT-UPS TO SPIT IT OUT BY SLIPKNOT…"***
> **ASHTON IRWIN**

and we just wanted to be in a band with a bunch of dudes who could play in big-ass places like that! The thing that interested me the most about it was that they filmed it in a really cool way; they really paid attention to the fans – it was that whole Idiot Nation thing. I was one of them – I was a cult fan of Green Day, and I really took those lessons and what I needed, and we try to give that to our fans, too."
FIND IT: Bullet In A Bible (2005)

THE SONG WITH THE GREATEST LYRICS EVER IS…

RED HOT CHILI PEPPERS

AEROPLANE

"It's a really cool song – the lyrics are great. It's about music being lifting for the soul, and it's about how sad songs sound like happy songs and stuff like that. That's really interesting to me as a songwriter. Obviously a lot of artists have experienced pain, but not a lot of them can express that in the form of pop songs. So, that's why I like it."
FIND IT: One Hot Minute (1995)

THE SONG I WISH WE HADN'T RECORDED IS…

5 SECONDS OF SUMMER

DON'T STOP

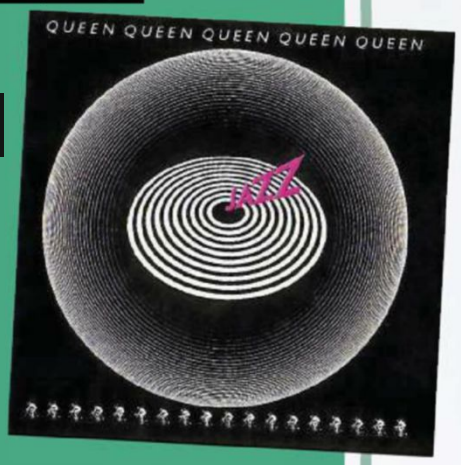
"I fucking hate Don't Stop – but I love playing it live! This song has really changed live. It's really fun to play and the fans

WORDS: EMILY CARTER PHOTO: ERIC RYAN ANDERSON/CONTOUR BY GETTY

THE BEST SONG EVER WRITTEN IS...

FAT BOTTOMED GIRLS

QUEEN



"Shit... it could be Fat Bottomed Girls. I think it's really funny. I like the production, too, and I like that Queen have such a great sense of humour for such an epic band!"

FIND IT: Jazz (1978)

react to it in a really cool way. I really wish we'd recorded it differently, though – I just would have done a few things different from our experience. It did good in the UK, though, which I think is awesome!"

FIND IT: 5 Seconds Of Summer (2014)

THE LAST SONG I LISTENED TO WAS...

CHRIS BROWN

ZERO

"This is a bit of a curveball! This song is fucking awesome – I love the melodies. I enjoy watching the timeline of growth and ups and downs, and I think that's the best thing about a celebrity – if you can watch when they have it together and when they *don't* have it together"

FIND IT: Royalty (2015)

THE SONG I WANT TO BE REMEMBERED FOR IS...

5 SECONDS OF SUMMER

OUTER SPACE/ CARRY ON

"Outer Space, which is actually part of another song called Carry On, and they're the two last songs on our album Sounds Good Feels Good. I think that this is probably one of the best songs we'll ever make – it's like an epic! I really love this song – I love the lyrics and I love it musically. I really put a lot of my heart and soul into everything on that album. Oh, and another song that also means a lot to me is Vapor. I actually got the score framed for the person it was about."

FIND IT: Sounds Good Feels Good (2015)

THE SONG YOU WOULDN'T EXPECT TO FIND ON MY iPOD IS...

SLIPKNOT

SPIT IT OUT

"I'm actually a huge metalhead, and I have all of Slipknot's catalogue! I didn't really love their newest album [.5: The Gray Chapter], actually – I felt like the lyrics just weren't the same. But, yeah, I used to be the kid who would do, like, 1,000 sit-ups to Spit It Out every day to work out! The whole band really loves heavy metal, and it was part of our culture growing up. Everyone would gather and go to local metal nights where they'd get in a room for three hours and just scream at each other. It was really cool. I'm a big Slipknot fan!"

FIND IT: Slipknot (1999)

THE WORST SONG EVER WRITTEN BY ANYONE IS...

FETTY WAP

TRAP QUEEN

"Ahhh... I'm not incredibly inspired by that Fetty Wap song Trap Queen. I don't think encouraging people to do methamphetamines and stuff like that in a pop song is the coolest thing, and I don't want my sister and brother listening to that. That's just my honest opinion, though!"

FIND IT: Fetty Wap (2015)

THE SONG THAT MAKES ME WANT TO STAGE-DIVE IS...

PENDULUM

WATERCOLOUR

"It's a fucking great song. I wonder what the energy must be like to play something like this live. I've been listening to this song a lot lately, and I think it's fucking awesome. I can't imagine how crazy the atmosphere must be when you're playing it at a festival – that would definitely make me stage-dive!"

FIND IT: Immersion (2010)

‘Would I have made it without the MU? Probably. If I was starting out again, would I still join? Definitely.’

—

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—

Jimmy Page

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LIVES

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

BABYMETAL

SSE ARENA, WEMBLEY, LONDON. 02.04.16

KKKKK

JAPANESE KAWAII-METAL PIONEERS ABSOLUTELY CRUSH WEMBLEY. THE METAL RESISTANCE STARTS HERE!

THE TIME has come to start taking BABYMETAL seriously. Tonight, the Japanese teenage trio confidently steer clear of any suggestion that their hyperactive mix of roaring speed metal and cavity-creating J-pop might be little more than a fad, with a relentlessly engaging and emotionally-charged hour-and-a-half spectacle. The band's day-old sophomore record, Metal Resistance, fuels the heart of what is essentially a production-packed space opera; one which takes an already frenzied Wembley by the scruff of the neck so expertly that it hints that BABYMETAL's journey is only just beginning.

The evening starts as the girls arrive from beneath the stage into the centre of a magic circle to the rallying sounds of BABYMETAL DEATH. Behind them the stage is cast as towering, weathered temple ruins; ahead of them the crowd – which tonight can see you stood next to a pumped-up metalhead or costumed kawaii kid – are shoving their Fox God horns skywards. It's rapturous. From here onwards, the room is plunged into the alternate realm of BABYMETAL. Giant screens tell the animated story of the Metal Resistance Episode IV: Reincarnation – a precariously not-unlike Star Wars fantasy that weaves together tonight's songs into one grandiose odyssey. This narrative not only allows some humour to creep into the set (especially from BABYMETAL's very own Darth Vader rip-off, Death Vader), but it also binds together the pick'n'mix nature of the group's musical styles. It means the fluorescence of Doki Doki Morning's cheerleader pep can run into the power-ballad Amore (sung solo by SU-METAL) without disharmony. Elsewhere, the group's backing instrumentalists, clad in zombie Hallowe'en get-up, are given the chance to take centre stage on the skeleton-thuddering Catch Me If You Can. Every detail is pulled taut like elastic, down to the girls' choreographed dancing, which sees them play dead halfway through the pop euphoria of KARATE or sway like possessed rag dolls during Megitsune.

The heightened drama of the performance allows the group to connect with their audience in a way that transcends the obvious language barriers, and the room revels in a space so free of pretention. An added dose of poignancy lands squarely when a live stream of fans in Japan watching the show is fed into the room – and again when the girls close in English. "We are going back to Japan. But remember, we're always on your side," says SU-METAL. Going on tonight, for 12,000 fans, the feeling is mutual.

STAR SHOUT!
SU-METAL
(VOCALS)

HOW WAS WEMBLEY FOR YOU?
"The crowd was extremely on fire at Wembley and it got crazier and crazier as we went deeper into the set. I think we definitely became one with everyone at the end, just as we hoped."

HOW DO YOU FEEL YOUR AUDIENCE HAS GROWN?
"I felt like there were a lot of first-timers to our show at Wembley, so some were, at first, a little lost and unsure of what was to come at the start. But, as the show went on, there was that one moment when I could feel that we got everyone to become one together."

WORDS: TOM SHEPHERD **PHOTOS:** CHRIS CASEY

Once again, the fourth member of the band didn't last long

The bit where they sew themselves together was always impressive

Invisible monkey bars: a real boon

LIVES

MUSE

PLUS: NOTHING BUT THIEVES

O2 ARENA, LONDON. 03.04.16

KKKKK

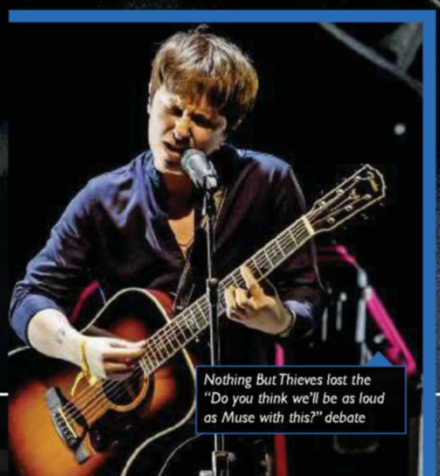
IT'S 'ANYTHING CAN HAPPEN NIGHT' AT THE GREATEST SHOW ON EARTH

WHEN IT comes to imagining the production meetings that preceded the world tour in support of Drones, Muse's latest album, it is easy to cast Matt Bellamy and co as children compiling a list of presents they'd like to receive on the best Christmas Day of all time. Can we have a stage in the middle of the room that is lit from the floor and which revolves? Certainly you can. Can we have an aeroplane that flies around the arena? Yes, but of course. May we have an NHL-style jumbotron hanging above our heads? Yup, check. And could we get screens that hang like curtains across the length of the venue floor upon which our images are projected a hundred feet into the air? Well – duh! Obviously no show would be complete without these.

The role of warming the room in preparation for this most brilliantly berserk of bonanzas lies with Essex's fast-emerging Nothing But Thieves. In lesser hands, this task might be a poisoned chalice, but even on a stage in-the-round before an audience that is not their own, this effervescent quintet have the groove, the charisma and the talent to transform challenge into triumph. It is possible to imagine this band returning to rooms such as this with their name printed as the largest word on 20,000 tickets.

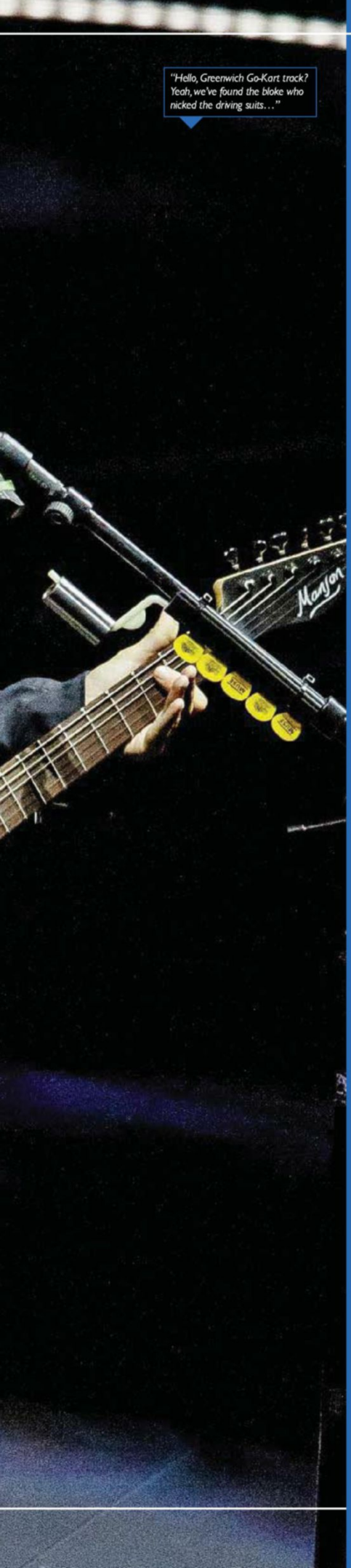
But for Muse, even this is small beer. Tonight's appearance is the first in the trio's five-night residency – *a hundred thousand people* – at a venue that is fast-becoming as famous as Madison Square Garden. By their own standards, this isn't even that big a room, which explains why the band's presence is able to impact so compellingly from front-row to nosebleeds for every second of their 120-minute performance. Supermassive Black Hole, Hysteria, Uprising and Knights Of Cydonia are unsurprisingly extraordinary in their execution, ambition, groove and scope. But at least as impressive is the grace and ease with which Drones' most expansive moments slip into the set and become among the best guests at a great party. The most dazzling example of this is provided by the epic, classical-musically-informed The Globalist, which over 10 minutes provides a masterclass in high-minded arena-rock, instrumental virtuosity, limitless creativity and thunderous, visceral entertainment.

It is obvious that, for more than a decade now, Muse have been lavishing their art onto the largest of canvases. But what is more easily overlooked is the minute attention to detail that colours every section of every song the group plays. When married to the spectacle on display here at The O2, and at similar venues up and across the country, this amounts to an evening spent in the company of one of the very finest arena bands in the world.



Nothing But Thieves lost the "Do you think we'll be as loud as Muse with this?" debate

WORDS: IAN WINWOOD **PHOTOS:** CHRIS CASEY



"Hello, Greenwich Go-Kart track? Yeah, we've found the bloke who nicked the driving suits…"

No, we didn't know Russell Howard was in Muse, either

Funnily enough, it was easy to spot the onstage guff culprit

Sadly for the extra bloke, the budget didn't stretch to a fourth spotlight

REVIEWS

RATINGS
KKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

METALLICA

KILL 'EM ALL *(BLACKENED)*
KKKK
RIDE THE LIGHTNING *(BLACKENED)*
KKKKK

THE MASTERS RETURN WITH A PAIR OF BUMPER, LIVE-ALBUM-PACKED REISSUES

SAY HELLO once again to the band that changed our world. It is true that younger readers of this magazine may only know Metallica from those annual appearances at Europe's largest outdoor festivals, too young to remember the last time they made something new. Older fans, meanwhile, will be wondering just what is going on with James Hetfield and co, as the years between their last stand-alone studio album, 2008's Death Magnetic, and its possibly mythical successor – which the band themselves have said they're in no rush with – yawns ever-wider. But while the emergence of these blockbusting editions of the Bay Area chuggernaut's first two releases – with a total of 57 tracks for 1983's Kill 'Em All; 64 on Ride The Lightning, released the following year – might look more towards Metallica's glorious past than what may lie in the future, at the very least we are reminded why we continue to make such a fuss.

To truly make a mark, you've either got to be the first or be the best. Metallica just happened to be both. The release of Kill 'Em All – featuring the still-gleaming metal classics Seek & Destroy and Whiplash – shocked the then-fusty and flabby mainstream metal establishment to the point that the music made by its creators was labelled, derisively, thrash. That label didn't fit, though; Metallica were too precise for such an imprecise term – 'speed metal' was a more fitting description. And this speed took more than one form. Come the release of Ride The Lightning – deservedly named as the Greatest Metal Album Ever in these pages – the group's progression was galloping at such a pace that parts of the album seem to have been made by a different band. Call Of Ktulu is instrumental and expansive; Fade To Black horrified some of the group's core constituents by being – no, really – a monster ballad. And while the clunky Escape lets the side down, elsewhere Creeping Death and For Whom The Bell Tolls showed that even in velvet gloves, Metallica's music came swinging with an iron fist.

For the epicurean Metallibanger, these two releases are a boon. But there's also recordings of landmark performances from London's Lyceum Theatre – at which the group were awarded silver discs recognising 60,000 sales of Ride The Lightning in the UK – and the Hollywood Palladium on their 1985 tour. And then there's the biggie – the quartet's 1985 appearance at Donington Park, at which thrash broke the glass ceiling that separated it from the mainstream. This is Metallica documented in minute and loving detail, from the point at which the group first found their voice to the first instance when they realised they were equipped to speak in many a varied tongue.

DOWNLOAD: Whiplash, Creeping Death.
FOR FANS OF: Pantera, Avenged Sevenfold.

IAN WINWOOD

BUT THAT'S NOT ALL!

METALLICA ARE RELEASING A BATACLAN LIVE ALBUM, TOO!

As if 121 extra live tracks on those two reissues over there wasn't enough live 'Tallica to digest, there's a special Record Store Day CD available, as well – **LIBERTÉ, EGALITÉ, FRATERNITÉ, METALLICA! – LIVE AT LE BATACLAN. PARIS, FRANCE – JUNE 11TH, 2003**. Captured when Metallica were pulling themselves back from the brink after the departure of Jason Newsted and the near-collapse of the band, it is the furious sound of the Four Horsemen – with then-new boy Robert Trujillo – having to reassert themselves as the last word in big, bad metal. And all proceeds from the sale of the nine-track album will go to supporting victims of the Paris atrocities on November 13 last year, which is a good enough reason to buy, even without getting an album of Metallica re-staking their claim to metal's throne.

MAX RAPTOR

MAX RAPTOR *(HASSLE)*

KKKK

ZERO-BULLSHIT MIDLANDS PUNKS CRANK UP MAX POWER WITH A SCINTILLATING SECOND ALBUM

1 *KEEP THE PEACE*
What's this?! A pacifist swerve from Burton-on-Trent's bloody-knuckled best? 'Course not! Sounding like a square-up over a spilled pint, this opener overflows with thumping swagger and black-eyed groove to kick off album two with a promise: Max Raptor are still spoiling for a fight.

2 *OLD ROMANTICS*
And the grooves keep on coming, as aggression meets upbeat to thrilling effect here. Just don't try to slow-dance to it.

3 *TORCH LED*
Rhymes with Million Dead, fittingly. Total banger.

4 *WHEN I WAS A GENTLEMAN*
Shades of Gallows seep through the gob-flecked, sweat-soaked swagger on this outstanding ode to all things uncouth.

5 *DAY RELEASE*
A masterclass in anxious, pent-up angularity. It's more jailbreak than day release, mind.

6 *BIG DIVIDE*
An album-splitting arena-punk interlude. And that Grand Canyon-sized chorus? Oooft!

7 *CONCRETE*
Skull-cracking heft? Gritty abrasion? Graffiti-on-grey aesthetic? That's Concrete, alright.

8 *GOLDEN AGE*
Enormous hooks caught on 100mph riffage? Think Billy Talent headlining a demolition derby.

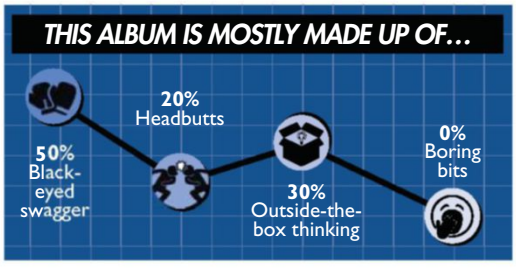
9 *DAMAGE APPRECIATION*
A jaunty, indie-rock detour would scuttle some ships. But there's enough unhinged verve here to stay afloat.

10 *RELIC*
'Well we'll all die alone anyway, won't we?' winks this hard-as-nails throwback, and it's smart enough not to take itself too seriously.

11 *GREAT DISCOVERY*
Nostalgia. Uncertainty. Expectancy. Adventure. A rare exercise in packing in the feels.

12 *LAST WORDS*
Three minutes of thumping bass, towering guitars and catchy sweep to carry us home. This sounds absolutely massive. Which is just about right from a band who deserve to be as big as a T. rex.

THIS ALBUM IS MOSTLY MADE UP OF...



WORDS: SAM LAW

E S U

TWO DECADES OF GREATEST SWORD HITS *(SPINEFARM)*

KKKK

VIKING METAL VETERANS REVISIT THE GHOSTS OF BATTLES PAST

THE NAME means 'sword bearing', and they have songs with titles like One More Magic Potion. Ensiferum love the steel almost as much as Manowar and they're cheesier than a gorgonzola golem, but that doesn't matter because they're also quite fantastic. Two decades is a long time for any band's saga, and the Finns have spent the time honing the mêlée skills to perfection. There are slabs of pure metal riffs and rampant rushes of expertly rendered melodic death metal, all embellished with folk motifs, big hooks and songs about Vikings (and occasionally cowboys). Hell, closer Victory Song is so epic that George R.R. Martin could have conceived it. This is a collection that lands one critical hit after another.

DOWNLOAD: In My Sword I Trust.
FOR FANS OF: Wintersun, Turisas.
PAUL TRAVERS

ASHESTOANGELS

HOW TO BLEED *(SELF-RELEASED)*

KKK

THE NEW GRAVE PRINCES OF BRISTOL RETURN WITH ANOTHER BAG OF TRICKS

SUCCESS IS an odd beast. When the grisly scene you've bled for spreads like a zombie outbreak and you've collaborated with your idols, where do you go from there? For Bristol's finest New Gravers, Ashestoangels, the answer was simple: hunker down in rainy Seattle with Aiden frontman and mentor William Francis to consolidate their cobwebbed blend of goth-punk. Fittingly, opening rallying call Horror Cult is their gravetastic answer to Misfits' Fiend Club, while electro-tinged beats and synths lend a deathly chill to ballad Ghost In The Machine. And though in places their fourth album doesn't quite seethe with the same blood-pumping vitality as 2014's Horror Cult, there's still plenty to please your inner-ghoul and cement Ashestoangel's position in the New Graveyard.

DOWNLOAD: Down We Go.
FOR FANS OF: FVK, Aiden, Misfits.
JAMES MACKINNON

BEHOLDER

REFLECTIONS *(RAZORLINE)*

KKKK

BRIT-METALLERS MELD THE LABYRINTHINE AND THE MASSIVE TO IMPOSING EFFECT

EVER HAD a festival meltdown because some narrow-minded cretin booked the NWOBHM legends for the same slot as your favourite gurn-faced djent-throbs? By the sound of this bruising third LP, Midland metallers Beholder certainly have. Fusing the elemental grunt of Gojira to the precision-tooled technicality of Meshuggah before galvanising with a gleaming coat of Maiden, there's an awful lot going on here. And that's without even mentioning guitarist Scott Taylor's apparent Mastodon-fixation. Crucially, though – from onion-layered lead single Frozen Steps Of Utøya to the progtastic Breathe In The Silence – it all hangs together with bloody-minded, ass-kicking panache. Quite a sound to, ahem, behold…

DOWNLOAD: Killing Time.
FOR FANS OF: Meshuggah, Mastodon.
SAM LAW

LYRIC OF THE WEEK

'Record scratched, Steve Miller Band, Tattooed necks and tattooed hands'. Full disclosure: we haven't had a proper look, but we're 100 per cent sure this is the only time tattooed hands and Steve Miller Band have ever joined up in a sentence. Well done, Andy.

BAND: Andy Black
SONG: We Don't Have To Dance
ALBUM: The Shadow Side

SLEEVE OF THE WEEK

Brit punks Trash Boat's debut album, Nothing I Write You Can Change What You've Been Through, is very good. How did they do it? If the candle-finger thing on the sleeve is any clue, by magic. All magic. Candle magic, involving fingers. So, yeah, pop-punk magic.

VIDEO OF THE WEEK

MISSING YOU, ALL TIME LOW

The Baltimore pop-punk kings have made a video of themselves surprising fans on a video-chat. Then they indulge in a spot of busking around London here. Look, there's Alex Gaskarth in front of Big Ben!

THERAPY?

TIDES *(AMAZING RECORD CO)*

KKK

OFF-THE-WALL ROCK CHAMPS SHOW THEIR MELODIC SIDE ON KILLER NEW EP

'*I THINK my ship has sailed*', muses Andy Cairns on Tides' opening track. While it's true that they may not still be the mega-sellers who made the gloriously-demented alt.pop-metal of '94's Troublegum, the good ship Therapy? has always stayed in creatively high waters. This new EP takes its lead track from last year's superb Disquiet album, but the other three songs here offer further proof that the boat's still steady. Smile Or Die is classic Therapy?, all sneering irony and heavy sarcasm, while Slippies and the remix of Insecurity show how deep the ideas well truly goes. And it's reassuring, too. Because this is a band who actually improve a bit when they're a little worried. Promise you'll never change, Therapy?.

DOWNLOAD: Tides.
FOR FANS OF: Bob Mould, Foo Fighters.
NICK RUSKELL

MANTAR

ODE TO THE FLAME *(NUCLEAR BLAST)*

KKKK

RIFF-TACULAR GERMAN DUO PROVE TWO HEADS ARE BETTER THAN ONE

IN THE history of rock, there's been some great double-acts: The White Stripes, Godflesh, Royal Blood, Jack and Coke… the list goes on. Mantar are no exception, pairing the DIY rawness of punk-rock with the mammoth volume of doom metal. Their second album, Ode To The Flame, sees Hanno Klaenhardt's scratchy, guttural vocals on tracks like I, Omen sound a lot like Darkthrone's Nocturno Culto. Combined with sticksman Erinc Sakarya, doing his best impersonation of late Motörhead drummer 'Philthy Animal' Taylor and going to town on tracks like Oz and Era Borealis. Throw in some fuzzy, Melvins-esque guitar from Hanno and this is a winning recipe. The only missing ingredient is bass, which isn't essential on this album: heads will still be banging.

DOWNLOAD: Oz.
FOR FANS OF: Darkthrone, Motörhead.
NEALE McGEEVER

SKATING POLLY

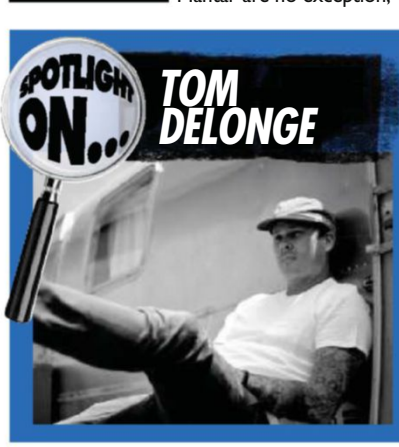
THE BIG FIT *(CHAP STEREO)*

KKKK

SUPER-FUZZY GRUNGY SOUNDS FROM YOUTHFUL AMERICAN ALT.ROCK DUO

THEIR NAME sounds like a college devoted entirely to roller studies (and it's a university now, actually), but Skating Polly's music is from the very highest levels of alt.rock goodness. Formed by bassist/vocalist Kelli Mayo and drummer Peyton Bighorse in 2009 when they were just nine and 14 years old respectively, you'd never guess that they were only just born in the '90s, judging by the ultra-greasy grunge fuzz on Perfume For Now, and the way Pretective Boy drives itself along on a sweet vocal melody and shaky rhythm. When they're quiet, Skating Polly sound like pure innocence, sounding at times like they could fall apart at any minute, such is the stripped-back simplicity on display. But when the amps kick in, suddenly they turn into distortion demons, with walls of overdriven bass, gravelly howls and take-no-shit attitude firmly at the top of the agenda. Admittedly, if you've ever listened to Hole, Babes In Toyland, Bikini Kill or any band who came out of Washington state (incidentally, where Skating Polly currently reside), you will find this as unexpected and surprising as milk being white. But there's so much power, passion and songwriting excellence going on that this being something of a postcard from somewhere you know well really doesn't matter one plaid-shirted bit.

DOWNLOAD: Perfume For Now.
FOR FANS OF: Hole, Nirvana, Milk Teeth.
NICK RUSKELL



TOM DELONGE'S new *modus operandi* seems to be to do what he wants, when he wants, in secret, and then simply drop it on the world out of the blue via the internet. This is how his creative mind seems to function best these days. Last week, the former blink-182 guitarist/singer released two separate bits of stuff, both of which will provide something of a challenge to blink fans wanting to see what Tom's been up to.

The first portion is Tom's long-awaited book, **SEKRET MACHINES BOOK 1: CHASING SHADOWS**

ON THE STEREO

1 GOOD CHARLOTTE – 40 OZ. DREAM
GC are back with their first new album in six years. Here they lament getting older, while sounding like 16 year olds. Welcome back!

2 LETLIVE. – GOOD MOURNING, AMERICA
Imagine using a tank to announce you've got a new album. That's basically what letlive. have done here.

3 SUMO CYCO – CROWD CONTROL
Control? Crowd *out-of-control* more like! Areweright?

4 NECK DEEP – GRAND THEFT AUTUMN
Neck Deep doing an acoustic Fall Out Boy cover? Oh, go on then, lads.

5 BABYMETAL – THE ONE
A giant monster ballad, complete with massive, cheesy guitar solo? Yep, we have that here.

SURGICAL METH MACHINE

SURGICAL METH MACHINE *(NUCLEAR BLAST)*

KKK

CHICAGO BERZERKER RETURNS WITH STARTLING NEW SOLO ALBUM

THERE ARE some artists for whom growing old gracefully is worn as a badge of honour. Al Jourgensen isn't one of them. A man of influence for his work as one half of the shape-shifting industrial duo Ministry, with Surgical Meth Machine the 57-year-old has distilled his most aggravating and abrasive qualities into a frothing brew of such intensity that it is bound to appal as many listeners as it enthralls. This is strident and stark stuff, a patchwork of staccato metal riffs laid tight over a relentless barrage of electronic beats all of which serve as an aural trampoline from which deranged vocals and what sound like threats of genuine violence bounce with feral abandon. This is music that has no mind for the commercial, which is a quality we all might applaud. But be warned, this is intense stuff.

DOWNLOAD: Rich People Problems.
FOR FANS OF: Ministry, BMTH.
IAN WINWOOD

BLAQK AUDIO

MATERIAL *(KOBALT)*

KKK

ONCE AGAIN, THE MEN OF AFI PRESENT GOTHS! AT THE DISCO

IT'S BEEN almost four years since AFI's Davey Havok and Jade Puget unveiled Blaqk Audio – the electronica side-project that nobody asked for, but one that has always come up with intriguing listens. Material continues the experimentation in conjoining the macabre drama of the pair's day job with pulsating, mid-tempo dance. The '80s-inspired arrangement still reads like a love letter to New Order or Depeche Mode, but with moments such as the monochrome pop of I'm A Mess or Anointed's sparkling gloom, the relationship here between Davey's desperate vocals and the record's digital whirl has perhaps never felt so natural, and shouldn't be snubbed by the AFI faithful.

DOWNLOAD: I'm A Mess.
FOR FANS OF: AFI, The Black Queen.
TOM SHEPHERD

(KKK). It is 703 pages long, so you really have to commit anyway, but coming from the man behind some of blink's most potty-mouthed lyrics, this complex thriller about the existence of aliens and wondering who you can trust really is a very big mouthful. Fortunately, it's not as much like X-Files fan-fiction as it sounds, and the author's obsession with the subject adds

an energy to the at times crazy story. And while you're reading, you can listen to Angels & Airwaves' accompanying **CHASING SHADOWS (KKK)** EP. The four tracks are slightly more post-hardcore-leaning than previous AVA stuff, but there's still the vast, 30STM-ish sense to the songs that make them sound as epic as the book they share a name with.

In truth, you have to really want to get into both pieces to properly enjoy them. But at least they show that Tom's creative juices are still flowing as strongly as ever.

WORDS: NICK RUSKELL

Manic Street Preachers
EVERYTHING MUST GO (EPIC, 1996)

HOW THE WELSH WONDERS PICKED THEMSELVES UP AND BECAME BIGGER THAN EVER AFTER LOSING THEIR FRIEND

EVERYTHING MUST Go was an album born of tragedy and uncertainty. The Manics' previous outing, 1994's The Holy Bible, was a critical and – to some extent – commercial success, but it also charted the mental turmoil that guitarist and lyricist Richey Edwards was going through.

On February 1, 1995, Richey disappeared, leaving the band effectively in limbo. The guitarist was never found (and was finally declared 'presumed dead' in 2008) but, after much soul-searching, the three remaining members decided to carry on. Everything Must Go contained a number of Richey's lyrics, but it was also the sound of the remaining three-piece hauling itself back from the brink. Musically it was uplifting, filled with huge rock anthems and sweeping orchestral arrangements. Lyrically, though, it still trod some very dark ground and it stands as one of the most fiercely intellectual pieces of work to ever shoulder its way through the mainstream doors. Now being reissued to mark its 20th birthday, bassist Nicky Wire looks back at the Manics' toughest hour…

WAS THIS AN ALBUM THAT NEARLY NEVER HAPPENED?
NICKY WIRE (*BASS*): "Probably, yeah. It was only [first single] A Design For Life that convinced us to continue as a band. We had no direction, we didn't know what to do. 'Closure' is a crap American term, but we were just dangling, we didn't know if we still existed as a band. I'd written a lot of lyrics, which were all shit, but there were two, Design For Life and Pure Motive, which combined to make A Design For Life, that seemed to be quite good. James [Dean Bradfield, vocals/guitar] wrote the music, sang it down the phone to me and said he thought we had something special."

WAS THIS ALBUM ALWAYS GOING TO BE DIFFERENT TO THE HOLY BIBLE?
"Yeah. We did some writing for the Judge Dredd soundtrack [before Richey disappeared] and, even taking all other considerations out of it, we were never going to stylistically repeat The Holy Bible. James always led the direction musically and we'd already sketched out Kevin Carter, Small Black Flowers… and No Surface All Feeling. There was a definite musical shift going on anyway, but A Design For Life crystallised the direction."

WHAT WERE THE RECORDING SESSIONS LIKE?
"Once we got into our groove it was genuinely the most natural album we've ever done. I can still taste and smell the tumbledown French château where we did it now. It was isolated and calming, and after the trauma of Philip's death [co-manager and PR Philip Hall] and Richey's disappearance, it felt good to just feel the power of music. If you look at the lyrics, it's not the most uplifting, but it twisted from pure misery into a kind of warm melancholia."

DID YOU WRITE ALL THE STRING SECTIONS YOURSELVES?
"James had that in his head and Mike [Hedges] was the perfect producer to bring it out. James would whistle or describe what he wanted, and Mike was amazing at transferring it into reality."

HOW DO YOU LOOK BACK ON EVERYTHING MUST GO NOW?
"It was one of the biggest hits of the year and it started with the line, *'Libraries gave us power'*. We'd be doing arena shows and you'd have couples holding each other and singing, '*Harvest your ovaries dead mothers crawl*'. This album sold 1.2 million in a year. People look back and say it was a conservative time with Britpop, but the lyrics weren't. We made absolutely no compromises there."

Kerrang! Radio play it all at 10pm, April 14!

WORDS: PAUL TRAVERS

K!LOBBER

MU$T HAV£S

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Fittingly, given their new album has a load of flamingos on its sleeve, this new Deftones shirt is maximum Jem and the Holograms.
$30 (£20.99) Deftones.merchdirect.com

Do wear this shirt to Reading & Leeds this year. Don't wear it to tea round at your nana's house.
£20 Store.biffyclyro.com/uk

Release the Kraken! On your wrist! Krakens love wrists. They don't have them, y'see. We always want what we can't have.
£5 Rebelaura.co.uk

This collected anthology of British comic The Wicked + The Divine is a beautiful thing. Mega-fan Gerard Way will probably get a signed copy. Lucky Gerard.
£44.99 Imagecomics.com

Spring is here, and with it comes blinding sunlight that might get in your eyes and make you crash your bicycle. Thankfully, you can avoid that most undignified fate by wearing these snazzy Asking Alexandria shades.
£8.99 Impericon.com

Unless you're Donald Trump, you probably can't afford this GoT pinball machine. That said, if you're not Donald Trump, you're still winning at life.
£4,994 Homeleisuredirect.com

Kvelertak love owls. And Kiss. We wonder if owls kiss. Come to think of it, do owls even have tongues?
£12.99 Firebox.co.uk

If you went to emo prison, they'd make you take these Sleeping With Sirens shoelaces off. So behave.
$10 (£7) Swsstore.net

Darth Vader can shred like a muthafucker. The Emperor? Less so. He's more of a rhythm guy.
$539 (£377.26) Entertainmentearth.com

This Issues hoodie may well be the most brilliantly ugly thing we've ever seen. Also: a second shout-out for Jem and the Holograms here.
$40 (£27.99) Districtlines.com

FACT: this mug was designed by the spin doctors who did the Tories' New Labour, New Danger posters.
£6.99 Grindstore.com

Thank God For Socks. Don't wear these with Weezer-branded flip-flops, though. That's a *bad* look.
£14.99 Weezerwebstore.com

Panic! just released these sweatshirts with a massive levitating cat's head on them. Get your jumper, you've pulled.
$40 (£28.03)
Panicatthedisco.gomerch.com

Use this Ouija board tea towel to dry pots and pans – not to summon evil spirits.
£9.50 Madoldcatlady.com

This Mayan Eddie door-knocker will terrify your postman. Which is fine, because nobody other than debt collectors send post any more, and debt collectors are horrible.
£67.20 Ironmaiden.com

Remember the late, great Mr Kilmister with this sweet action figure. It's what he would have wanted.
£29.99 Entertainmentearth.com

Kevin Owens is our favourite wrestler this week. Get this now, 'cause next week it'll be Sami Zayn.
$24.99 (£17.50) Shop.wwe.com

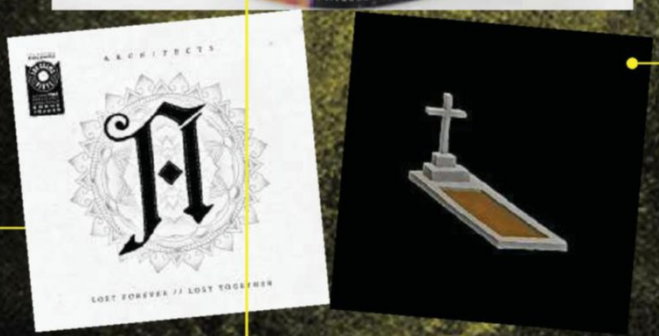
RECORD STORE YAY

IT'S RECORD STORE DAY THIS WEEKEND! WE'RE BRITISH, SO IT'S TECHNICALLY RECORD *SHOP* DAY. ANYHOO, GO AND BUY ALL THIS STUFF!

It's a recording of Nirvana. Playing live on Kaos-FM. In Seattle. In 1987. On 12-inch coloured vinyl. We'd sell our entire extended family to own this slice of grunge history.
£19.99
Recordstoreday.co.uk

You thought Blurryface wouldn't be down with Record Store Day? AS IF. Yep, twenty one pilots are releasing Disquaire Day, aka two live recordings of A Few Older Ones and Doubt.
£10.99
Recordstoreday.co.uk

Holy Lola, Batman! This 7-inch vinyl contains two previously unreleased songs from the Hesitant Alien sessions on red, pink and purple splattered vinyl. No orange, mind. Sort it out, G.
£9.99
Recordstoreday.co.uk



What do we have here? Oh, nowt much, just K!'s official Best Album Of 2014 being released on clear vinyl. With bonus tracks. Time to make your wallet/purse a Yaysayer.
£22.99
Recordstoreday.co.uk

A while back, Bring Me T'Horizon played Drown and Throne at Maida Vale. It was amazing. And it's just as amazing on 7-inch picture disc. BONUS: it comes with a plastic cover you can try using as a hat.
£9.99
Recordstoreday.co.uk

If you like Frank Carter's killer track Loss, you're in luck. He's releasing two SPECIAL versions of it on black and white marbled vinyl 7-inch! You'll need to queue all mourning to get it.
£9.99
Recordstoreday.co.uk

GIGS

DON'T MISS

NECK DEEP

IT'S THE HOMECOMING TO END ALL HOMECOMINGS, AS THE BRITISH POP-PUNK SUPERSTARS WRAP UP THEIR MASSIVE WORLD TOUR…

HI, BEN! THESE SHOWS ARE QUITE BIG – DO YOU FEEL YOUR LIVE SHOW IS READY?

BEN BARLOW (*VOCALS*): "I feel like we've massively stepped up our live shows, especially in big venues. We want to a) give people a show, and b) give them something to remember. This has been the most successful European tour we've ever done. I'm really happy with the live show."

THIS IS THE LAST LEG OF YOUR WORLD TOUR – STOKED TO BE ENDING IT BACK HOME?

"Obviously we're so excited to get back to the UK and finish the world tour back home. On the final day of the entire tour, we finish about 45 minutes away from my house, which is pretty sick. So, I can jump in a car and don't have to make my way home from miles away. That's going to be good. It's going to be special. Since we've left home, we've been to pretty much every corner of the world, so it's going to be nice to come home and finish it off."

CREEPER AND WSTR ARE ON THE BILL, TOO. THAT'S SOME PRETTY SOLID SUPPORT…

"It's great, I think out of the whole scene, WSTR and Creeper have a lot of buzz about them at the moment. I think the two bands, in the UK at least, are the most promising, and, at the end of the day, I just think both bands deserve the chance to be out there, to be touring as much as they can and be touring different parts of the world. It's not just having some cool supports, it's about giving other bands a chance and giving UK music an awesome shot."

> ***"WE DRINK A FEW BEERS, EAT A LOT, FART A LOT…"***
> **BEN BARLOW**

HAVE YOU, CREEPER AND WSTR ALL BECOME BFFS NOW?

"(*Laughs*) Yeah, we are all getting on super-well – we were saying the other day that it feels like we've been on tour for ages. Everyone is hanging out together and being cool. We are all sharing this massive bus, so there's one bus on this tour with 24 bunks on it – everyone is literally living inside each other's pockets, but it's sick… no-one's pissed off with anyone yet."

THAT SOUNDS LIKE A PRETTY HUGE BUS – IF WE WERE INVITED ALONG, WHAT COULD WE EXPECT TO FIND?

"It's pretty chilled, to be fair. We normally chat shit, have a laugh, drink a few beers, eat a lot, fart a lot, watch TV and just play video games. But we only have a PS2 on this bus, so we've been playing FIFA 07 and Tony Hawk's Pro Skater 3. It's good, though, it's a retro challenge almost (*laughs*). We've made our own TV, it's like one of those laptops that you can pull apart and make a tablet. So, it's duct-taped to the wall and that's how we watch movies (*laughs*). Ingenuity, it's what more people on tour need to do. It's a win-win situation."

FINALLY, YOU'RE SPENDING THIS SUMMER BACK IN THE UK – ARE YOU LOOKING FORWARD TO IT?

"Yeah, finally! It's going to be nice. I've spent the last two summers in America, so it's going to be nice to be spending the summer with my friends, family and generally be in the UK, playing all these festivals [Download, Hevy, 2000trees]."

DATES: O2 Guildhall Southampton April 16, Newcastle Uni 18, Leeds Beckett Uni 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

PHOTO: ANDREW COWSON

YOUR WEEK!

Rolo Tomassi: blissfully unaware of the train behind them

KERRANG! DAY APRIL 13

BIRMINGHAM Funeral For A Friend, Shai Hulud, ZOAX (O2 Institute Birmingham)
BRISTOL Butcher Babies, Sumo Cyco (Marble Factory)
BRISTOL Moose Blood, The Winter Passing, Greywind (Fleece)
HULL Pay No Respect, High Hopes (O'Rileys)
LEEDS Wolfmother (O2 Academy Leeds)
LEEDS Maybeshewill (Brudenell Social Club)
LONDON Converge, Blood Moon (Electric, Brixton)
LONDON Over Kill, One Machine (O2 Academy Islington)
NOTTINGHAM Plague Vendor (Chameleon Arts Cafe)
SOUTHAMPTON Rolo Tomassi, Terrible Love (Joiners)

THURSDAY APRIL 14

BIRMINGHAM 5 Seconds Of Summer (Genting Arena)
BIRMINGHAM Conan (Rainbow)
BIRMINGHAM Funeral For A Friend, Shai Hulud, ZOAX (O2 Institute Birmingham)
CARDIFF Butcher Babies, Sumo Cyco (Globe)
LEICESTER Maybeshewill (Y Theatre)
LIVERPOOL Plague Vendor (Shipping Forecast)
LONDON Dead! (Dean Street Studios)
NEWCASTLE Pay No Respect, High Hopes (Central)
NOTTINGHAM Wolfmother (Rock City)
SOUTHAMPTON Moose Blood, The Winter Passing, Greywind (1865)

FRIDAY APRIL 15

BIRMINGHAM Plague Vendor (Flapper)
CARDIFF 5 Seconds Of Summer, Don Broco (Motorpoint Arena)
DUNDEE Pay No Respect, High Hopes (Buskers)
LONDON Maybeshewill (KOKO, Camden)
LONDON Moose Blood, The Winter Passing, Greywind (O2 Academy Islington)
LONDON Muse, Nothing But Thieves (O2 Arena)
SWANSEA Butcher Babies, Sumo Cyco (Scene)

SATURDAY APRIL 16

BIRMINGHAM Wolfmother (O2 Academy Birmingham)
BRIGHTON Plague Vendor (Green Door Store)
CARDIFF 5 Seconds Of Summer, Don Broco (Motorpoint Arena)
EDINBURGH Pay No Respect, High Hopes (Opium)
MANCHESTER Butcher Babies, Sumo Cyco (Rebellion Bar)
SOUTHAMPTON Neck Deep, Creeper, WSTR (O2 Guildhall Southampton)
WOLVERHAMPTON Moose Blood, The Winter Passing, Greywind (Slade Rooms)

SUNDAY APRIL 17

BIRMINGHAM Moose Blood, The Winter Passing, Greywind (Slade Rooms)
BRISTOL Wolfmother (O2 Academy Bristol)
CARDIFF Plague Vendor (Clwb Ifor Bach)
GLASGOW Muse, Nothing But Thieves (SSE Hydro)
NEWCASTLE Butcher Babies, Sumo Cyco (Think Tank?)
YORK Pay No Respect, High Hopes (All That Could Have Been)

MONDAY APRIL 18

BRISTOL Hollywood Undead, Attila (O2 Academy Bristol)
BRISTOL Plague Vendor (Start The Bus)
GLASGOW Muse, Nothing But Thieves (SSE Hydro)
LEEDS Moose Blood, The Winter Passing, Greywind (Brudenell Social Club)
NEWCASTLE 5 Seconds Of Summer, Don Broco (Metro Radio Arena)
NEWCASTLE Neck Deep, Creeper, WSTR (University Student Union)
SOUTHAMPTON Wolfmother (O2 Guildhall Southampton)
STOKE Pay No Respect, High Hopes (Underground)

TUESDAY APRIL 19

GLASGOW Butcher Babies, Sumo Cyco (Cathouse)
GLASGOW 5 Seconds Of Summer, Don Broco (SSE Hydro)
LEEDS Neck Deep, Creeper, WSTR (Beckett University)

RIDER OF THE WEEK

BAND: Limp Bizkit

We hope the nu-metallers have a toilet nearby, 'cause that's a lot of liquids to be drinking. Your bladder is only so big, y'know…

limpbizkit

Dressing room (non-smoking room):

1 case (24 total) of 16oz bottled water
6 bottles of low-calorie Gatorade
8 sugar-free Red Bull energy drinks
6 small bottles of Perrier sparkling water
1 bowl of assorted whole fruit to include oranges, bananas and Honeycrisp apples
2 bottles of baby oil (large size)

Dressing room (smoking room):

2 cases (48 total) of 16oz bottled water (ROOM TEMPERATURE)
12 bottles of Powerade or Gatorade
2 sleeves of 16oz plastic cups
6 cans of sugar-free Red Bull energy drinks

Stage drinks:

4 cases (96 total) of 16oz bottled water
12 bottles of Powerade or Gatorade
2 sleeves of 16oz plastic cups
6 cans of sugar-free Red Bull energy drinks

Production office:

4 cans of Coke or Pepsi
2 cans of ginger ale
4 Red Bull energy drinks
6 bottles of water
4 small bottles of Perrier sparkling water

Aftershow food:

Please provide a variety of menus for aftershow food to artist's production manager at load-in.

CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

#KLASSICKERRANG – NIRVANA

KERRANG! TV– APRIL 13, *3:30PM*

Thirty minutes of Klassic Nirvana? Oh, go on then. To spice it up, you could totally play Nirvana bingo, and take a shot every time they play an ABSOLUTE TUNE. You'll win straight away.

GUNS N' ROSES – LIVE AT THE TROUBADOUR

KERRANG.COM

It happened. It *actually* happened. Guns N' Roses' classic line-up – that's Axl Rose, Slash and Duff McKagan – put on a surprise gig in LA before their huge reunion shows, and it was pretty flippin' sweet. To quote Fall Out Boy, they were on FYYY-AAAAHHHH! Yup.

ASKING ALEXANDRIA – ALBUM TRACK-BY-TRACK: THE BLACK

KERRANG.COM

Want to know all the secrets behind every track on the latest, 5K-rated album from Asking Alexandria? Well, luckily for us, Ben Bruce and Denis Stoff have revealed all in this track-by-track video. They sure like to talk about themselves, don't they?

MY FIRST GIG

WHO: ELECTRIC SIX, ANSON ROOMS, BRISTOL, DECEMBER 2004

THE STRUTS LEAD SINGER WAS LIVING UP TO HIS SURNAME AND SPILLING HIS GUTS ALL OVER THE PAVEMENT AT THIS ONE…

LUKE SPILLER, THE STRUTS

"At the time when their [2003] debut album, Fire, came out, me and my old band were massive fans of Electric Six. They were a really big influence on us as a band, and as individuals – the way we talked and the way we acted. They were our heroes at the time.

"It was the first gig I went to without my parents. It was on a weekday evening with my friends. At the time, we were going to stay over at my friend James' and we wanted to make this a night to remember, so we got some booze in and tried to get some weed in – this was a big, big thing for us.

"So, we put our lunch money together so we could buy some alcohol later on. When school finished, we met up and one of my mates went to the shop and got us a bottle of that vodka.

"On our way to the gig I had necked most of the vodka and I was feeling horribly drunk. When we got there, the whole world just caved, and I'm in an alleyway throwing up, while being extremely cold. I sat down behind some bins. Luckily my mates found me throwing up everywhere as I was going blue.

"They had to ring an ambulance because it was getting really serious – my lips were going blue. I remember not be able to physically walk, and the next thing I know, they're telling me that I've got hypothermia. I ended up in hospital and had to have my stomach pumped, so I was out of it and missed the entire gig."

[*Hey kids, don't follow this example, alright? – K! Sensible Ed*]

SPOTLIGHT ON...

GUILDFORD

THE POSH PART OF SURREY DEFINITELY KNOWS HOW TO ROCK...

JACOB FIELD (VOCALS), THE ONE HUNDRED

WHAT MADE GUILDFORD SUCH A GOOD PLACE TO START A BAND IN?

"When I was 14 or 15, there was this band called **All Forgotten**, who were a hard-rock alternative band and were best friends with **You Me At Six** – they went on tour with **We Are The Ocean** and bands like that – and they were the first band to break out of **Guildford**. I remember seeing them at **Backline** – it was my first rock gig experience. They're still one of my favourite bands and, if they were still going now, I honestly think they'd be playing the [Camden] Roundhouse."

WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?

"There's quite a lot that has come out of **Guildford**: you've got **Palm Reader**, a band called **Vanity Kills**, who are the coolest glam power-rock band ever, and **Midgar**, who have toured with bands like **InMe**. It's the sort of the place where everyone knows everyone, which is cool."

WHAT ARE THE KEY VENUES?

"**The Boileroom**, even though they've put a curfew on it – but luckily enough they had a petition which a load of bands signed to keep it open. I love that venue – next to it is the best Chinese shop ever, so whenever we headline there, our rider is the Chinese restaurant. Some decent bands have played there, as well; **Upon A Burning Body** were there, and even people like **Ed Sheeran** have played it. We also played there with **Hacktivist** on the **Download Freezes Over Tour**, and I think **Enter Shikari** played it at one point back in the day. You've also got **The Star Inn**, which is a pub that has a venue in the back, and then you have the **Community Centre**, which would host Battle of the Bands. There's also **G Live**, which had **Bullet For My Valentine**, **While She Sleeps** and **coldrain** come through recently."

ARE THERE ANY COOL MUSIC SHOPS TO CHECK OUT?

"Yeah, there's **Andertons**, which is one of the biggest music shops in the area – it's got such a good reputation. We all get our gear from there. They get guest appearances occasionally – **Nita Strauss**, who is the guitarist for **Alice Cooper**, did a session once. **ACM** [Academy of Contemporary Music] is there as well, which is the massive music university. It's a really music-orientated town."

WHAT'S YOUR FAVOURITE MEMORY FROM PLAYING THERE?

"I think it was our very, very first show as **The One Hundred** at **The Boileroom** – it was almost like stepping back into familiar ground. It helped us get rid of the nerves a little bit, as you're familiar with the venue, the sound, the setting and everything. It was nice to start everything off in our hometown – we can always say we began in the place we started the band."

WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN THIS TOWN?

"To be fair, you're situated in a really good place to start your foundations off. As long as you get a decent following in **Guildford**, hopefully you'll branch out naturally. You earn a stripe by playing at places like **The Boileroom**, so definitely get a show in there. Just keep doing it – it's hard, but if you put the effort in, you'll get the rewards."

The venue that you have to wear boilersuits to get in

Oh, look, it's Guildford's Star attraction! Hur hur hur...

ALOUD.COM
buy your tickets from www.aloud.com

BOOKING NOW

2000TREES
Line-up: Twin Atlantic, Refused, Moose Blood, WSTR, While She Sleeps, Palm Reader, Neck Deep, The King Blues, The Bronx, Basement, Lonely The Brave, We Were Promised Jetpacks, HECK, John Coffey, Dead!, Crooks, Terrible Love, Black Honey, Press To MECO, The Ghost Riders In The Sky, Happy Accidents, Mallory Knox, The Xcerts, Arcane Roots, Counterfeit, Animals As Leaders, Yuck, Dinosaur Pile-Up, Black Peaks, Creeper, Milk Teeth, The Magic Gang, Recreations, Grumble Bee, Tired Lion, Blackhole, Brawlers, ZOAX, WACO, Demob Happy, Reigning Days, Dave McPherson and more. Cheltenham Upcote Farm July 7 – 9.

5 SECONDS OF SUMMER
Birmingham Genting Arena April 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27. Support: Don Broco (April 15 – 27).

AC/DC
London Queen Elizabeth Olympic Park Stadium June 4, Manchester Etihad Stadium 9.

ALICE COOPER
Stone Free Festival @ London O2 Arena June 18 – 19.

AMERICAN IDIOT: THE MUSICAL
Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre 10 – 14, Sunderland Empire 24 – 28, Glasgow King's Theatre May 31 – June 4.

ANDY BLACK
Sheffield Leadmill May 10, Newcastle University 11, O2 ABC Glasgow 12, O2 Institute Birmingham 14, Cardiff TramShed 15, O2 Ritz Manchester 16, Brighton All Saints Church 18, Portsmouth Pyramids 19, London Camden KOKO 20. Support: Creeper.

ARCHITECTS
Brighton Concorde 2 May 27.

ASHESTOANGELS
Newcastle Think Tank? April 21, Glasgow Garage Attic 22, Leeds Key Club 23, Bristol Exchange 25, Manchester Sound Control 26, Chester Live Room 27, Birmingham Rainbow Courtyard 28, London Borderline 30. Support: Saint[the]Sinner.

BESTIVAL
Line-up: Creeper, Fatherson, K.Flay, Milk Teeth, Moose Blood, Pretty Vicious, PUP. Isle Of Wight Robin Hill Country Park September 8 – 11.

BIFFY CLYRO
Glasgow Bellahouston Park August 27. Support: Fall Out Boy, Wolf Alice.

BLIND GUARDIAN
Glasgow Queen Margaret Union May 17, O2 Ritz Manchester 18, Dublin Academy 19, Nottingham Rock City 21, London O2 Forum Kentish Town 22.

BLOODSTOCK FESTIVAL
Line-up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Acid Reign, Metal Allegiance, Stuck Mojo, Goatwhore. Corrosion Of Conformity, Unearth, Ghost Bath, Evil Scarecrow, XII Boar, Diamond Head, Misery Love Co, Cambion, Krysthla. Derbyshire Catton Park August 11 – 14.

BRING ME THE HORIZON
London Royal Albert Hall April 22. London O2 Arena October 31, Bournemouth BIC November 1, Nottingham Arena 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9. Support: PVRIS (April 22 only).

BULLET FOR MY VALENTINE
Newport Centre November 24, O2 Academy Newcastle 27, O2 Academy Glasgow 30, Manchester Academy December 3, O2 Academy Birmingham 6, London O2 Academy Brixton 9. Support: Killswitch Engage, Cane Hill.

BURN
London Old Blue Last May 2.

BURY TOMORROW
Southampton Engine Rooms June 4. Support: Every Time I Die, Landscapes.

BUTCHER BABIES
Bristol Marble Factory April 13, Cardiff Globe 14, Swansea Scene 15, Manchester Rebellion Bar 16, Newcastle Think Tank? 17, Glasgow Cathouse 19, Chester Live Rooms 20, Reading Sub 89 21, London Camden Underworld 22, O2 Academy3 Birmingham 23, Southampton Talking Heads 24. Support: Sumo Cyco.

CAMDEN ROCKS
Line-up: SikTh, Young Guns, We Are The Ocean, Ginger Wildheart, InMe, Norma Jean, The Godfathers, Evil Scarecrow, New Years Day, The Virginmarys, The Qemists, Queen Kwong, Forever Never, As Lions, The Dirty Youth, The Men That Will Not Be Blamed For Nothing, SHVPES, Black Foxxes, Freeze The Atlantic, Lounge Kittens, Press To MECO, Continents, Shields, Fathoms, Blood Youth, Scholars, Ashestoangels, Samoans, Create To Inspire, Witterquick, The Tuts, Lock, Moses, Counting Days, The Ghost Riders In The Sky, Bad Sign, Hands Off Gretel, Chinese Missy, Creeper, Glen Matlock, Tellison, Gun, ZOAX, The Hell, Vukovi, Reigning Days, Yashin, Sonic Boom Six, Penetration, Johnny Foreigner, Symmetry, Grumble Bee, Colt 45. Camden various venues June 4.

CHRIS CORNELL
Belfast Ulster Hall April 24, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

COLDRAIN
Bristol Thekla May 20, London Borderline 21, Manchester Sound Control 22, Glasgow King Tut's 23, Nottingham Rock City Basement 24, Southampton Engine Rooms 26, Reading Sub 89 27.

CONVERGE
London Brixton Electric April 13. Support: Blood Moon.

COUNTERFEIT
Nottingham Rock City April 18, Glasgow King Tut's 19, Manchester Deaf Institute 20, O2 Temple At The Institute Birmingham 21, London Camden Electric Ballroom 23. Support: Bellevue Days.

DAMNATION FESTIVAL
Line-up: Enslaved, Nails, Ne Obliviscaris, Full Of Hell, Oceans Of Slumber. Leeds University Union November 5.

DEFTONES
London SSE Arena Wembley June 3.

DESERTFEST
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1.

DOWNLOAD FESTIVAL
Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Nightwish, Deftones, The Amity Affliction, Counting Days, Gutterdämmerung, Havok, Killswitch Engage, Skillet, Twin Atlantic, Sixx:A.M., Fort Hope, Architects, Atreyu, Beartooth, Black Foxxes, Dead!, Down, Milk Teeth, Neck Deep, Rival Sons, Skindred, TesseracT, Lawnmower Deth, Attila, Billy Talent, Breaking Benjamin, Delain, Don Broco, Frank Carter & The Rattlesnakes, Ghost, Gojira, Halestorm, Ho99o9, Saxon, Shinedown, Tremonti, All Time Low, Buck & Evans, Devil You Know, Glassjaw, Napalm Death, Pennywise, The Raven Age, Royal Republic, Scattering Ashes, Scorpion Child, The Shrine, The Temperance Movement, Weirds, The Wildhearts, Avatar, WWE NXT. Donington Park June 10 – 12.

EMP!RE
Basingstoke Sanctuary May 13, Cheltenham 2 Pigs 14, Glasgow Audio 16, Wrexham Rewind 17, Bath Moles 18, Swansea Scene 19, London Garage 20, Bridgewater Cobblestones 21.

EVERY TIME I DIE
London Borderline May 31, London Camden Underworld June 1, London Tufnell Park Dome 2, London Old Blue Last 3.

EXPIRE
Cardiff Bunker June 13, Leeds Temple Of Boom 14, Glasgow Audio 15, Birmingham Rainbow 16, London Boston Music Rooms 17. Support: Cross Me, Renounced.

FATHERSON
London Scala June 2, Glasgow O2 ABC 4.

FORT HOPE
Southampton Joiners Arms April 26, Cambridge Portland Arms 27, Bristol Louisiana May 1, London Camden Barfly 5, Nottingham Rock City 7, Leeds Key Club 8, Edinburgh Electric Circus 10, Inverness Mad Hatters 11, Glasgow King Tut's 12, Newcastle

Surf Cafe 13, Carlisle Brickyard 14, O2 Academy2 Liverpool 16, Birmingham Asylum II 17, Derby Venue 19, Swansea Sin City 20, Bridgend Hobos 21, St Albans Horn 23, Brighton Patterns 24, Plymouth Underground 25.

FUNERAL FOR A FRIEND
Birmingham O2 Institute April 13 – 14, London O2 Forum Kentish Town May 20 – 21. Support: Shai Hulud, ZOAX.

GLASTONBURY
Line-Up: Muse, Bring Me The Horizon, ZZ Top, Wolf Alice and more. Somerset Worthy Farm June 24 – 26.

HANDS LIKE HOUSES
Manchester Academy III May 25, Leeds Key Club 26, Glasgow Cathouse 27, Newcastle Uni SU 28, Liverpool Arts Centre Loft 29, Nottingham Bodega 30, O2 Institute2 Birmingham 31, Southampton Joiners June 1, Cardiff Clwb Ifor Bach 2, London O2 Academy Islington 3, Bristol Exchange 4. Support: I The Mighty, Dead!, The Gospel Youth.

HEVY FEST
Line-up: Enter Shikari, Refused, The Bronx, La Dispute, SikTh, While She Sleeps, H2O, Gnarwolves, Heart Of A Coward, I Killed The Prom Queen, Rolo Tomassi, Hacktivist, Krokodil, Vukovi, Arcane Roots, SHVPES, Giants, Max Raptor, Saves The Day, Hawthorne Heights, Neck Deep, Sick Of It All, The Hell, Creeper and more. Derbyshire Newhaven August 19 – 20.

IGGY POP & JOSH HOMME
London Royal Albert Hall May 18.

IMPERICON FESTIVAL
Line-up: Hatebreed, Northlane, Emmure, blessthefall, Chelsea Grin, Hundreth, Despised Icon, Heart Of A Coward, Hellions, Eskimo Callboy. Manchester Academy May 2, London O2 Forum Kentish Town 3.

IN THIS MOMENT
London O2 Forum Kentish Town May 25, Birmingham Institute 26, Manchester Academy 27, O2 Academy Glasgow 28.

ISLE OF WIGHT FESTIVAL
Line-up: Queen + Adam Lambert, Stereophonics, Twin Atlantic, Sixx:A.M. and more. Seaclose Park, Newport June 9 – 12.

ISSUES
Cardiff Y Plas May 24, London Camden KOKO 25, O2 Manchester Ritz 26, Glasgow Garage 27, Southampton Engine Rooms 31. Support: Hacktivist, Astroid Boys.

KILLING JOKE
London O2 Academy Brixton November 4.

LANDSCAPES
Cardiff Fuel Club May 17, Birmingham Rainbow 18, Manchester Star And Garter 19, London Boston Music Rooms 20. Support: Capsize, Giants.

LESS THAN JAKE
Kingston Upon Thames Hippodrome May 2, O2 Academy Liverpool 3, O2 Academy Leicester 4, O2 Academy Oxford 5. Support: Trash Boat, Success.

LETLIVE.
Manchester Sound Control April 21, London Tufnell Park Dome 22, London Camden Underworld 23, Kingston Fighting Cocks 24.

LONELY THE BRAVE
Moles Bath April 27, Milton Keynes MKII 29, Leamington Spa Zephyr May 17, Exeter Cavern 18, Cambridge Corn Exchange 20, Norwich Open 23, Reading Sub89 24, Newcastle Riverside 27.

MANIC STREET PREACHERS
Swansea Liberty Stadium May 28, Echo Arena May 13, Birmingham Genting Arena 14, London Royal Albert Hall 16 – 17, Leeds First Direct Arena 20, Glasgow SSE Hydro 21. Support: Editors.

MAYBESHEWILL
London Camden KOKO April 15.

MAX RAPTOR
Guildford Star April 20, Brighton Hope 21, Kingston Star 22, Cheltenham Two Pigs 23, Swansea Scene Club2 24, Worcester Marrs Bar 25, Glasgow Nice N Sleazy 27, Inverness Mad Hatters 28, Chester Live Rooms 29.

MEMPHIS MAY FIRE
London Camden Electric Ballroom May 31. Support: We Came As Romans, Miss May I, Cane Hill.

METAL BREW
Venom Inc, Diamond Head, Divine Chaos, Incredible Hog, Witchsorrow, Groan, Desert Storm, Dysteria, Landskap. London Barnet Rugby Football Club July 30.

CAMDEN ROCKS

Latest additions: Escape The Fate, Room 94, Deadcuts, The Amorettes, Amaryllis, Chapter And Verse, Them&Us, Reverted, Chasing Cadence, Stoneghost, This Be The Verse, Lost Gravity, Sisteray, Drones, Leika, Odd Rival, The Kut.

JUST ANNOUNCED

ARCHITECTS
Date added: Brighton Concorde 2 May 28.

BEACH SLANG
Tunbridge Wells Forum June 7, London Camden Dingwalls 8, Birmingham Sunflower Lounge 9, Edinburgh Electric Circus 10, Liverpool Studio2 11, Manchester Deaf Institute 12, Nottingham Bodega 13, Cardiff Globe 14, Cambridge Portland Arms 15. Support: Weaves, Muncie Girls (except Manchester).

BIFFY CLYRO
Support added: Cage The Elephant.

BUTSERFEST
Line-up: Chunk! No, Captain Chunk!, FVK, Creeper, WSTR, Crooks, Blood Youth, Ashestoangels, Casey, Seething Akira, Tigress, Faultlines, Flashfires. Petersfield Queen Elizabeth Country Park September 10.

FATHERSON
Support added: The Xcerts.

FIDLAR
London Brixton Electric July 12.

THE KERRANG! AWARDS
Line-up: Asking Alexandria. London Troxy June 9.

NAPOLEON
Cardiff TBA June 22, Worcester Marrs Bar 23, Exeter Cavern 24, Brighton Sticky Mikes 25, Basingstoke Sanctuary 26.

OCEANS ATE ALASKA
Birmingham Rainbow June 1, Cardiff Bunker 2, Northampton Black Prince 3, Newcastle Central 4, Edinburgh Opium 5, Manchester Rebellion 6, Leeds Key Club. Support: Fathoms, Loathe.

REAL FRIENDS
Kingston Hippodrome May 27.

THE ROCKET SUMMER
London Camden Barfly May 27.

PHOTO: IAN COLLINS

MILK TEETH
Glasgow Stag & Dagger May 1, Newcastle Think Tank? 3, Manchester Sound Control 4, Nottingham Bodega 5, Tunbridge Wells Forum 6, Birmingham Rainbow 7, Bristol Louisiana 9, Exeter Cavern 10, Cardiff Clwb Ifor Bach 11, London Camden Barfly 12, Southampton Joiners 14. Support: Black Foxxes, Eat Me.

MINISTRY
Cardiff TramShed August 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18, O2 Ritz Manchester 19, London O2 Forum Kentish Town. Support: DevilDriver.

MOOSE BLOOD
Bristol Fleece April 13, Southampton 1865 14, London O2 Academy Islington 15, Wolverhampton Slade Rooms 16, Nottingham Rescue Rooms 17, Leeds Brudenell Social Club 18, Manchester Sound Control 20, Newcastle Academy II 21, Edinburgh Mash House 22, Liverpool Arts Club 23.

MUNICIPAL WASTE
Glasgow Cathouse June 13, Newcastle Think Tank? 14, Leeds Brudenell Social Club 15, London Camden Underworld 16, Manchester Sound Control 17.

MUSE
London O2 Arena 13 – 15, Glasgow SSE Hydro 17 – 18. Support: Nothing But Thieves.

NORMA JEAN
Plymouth Junction May 31, Bournemouth Anvil June 1, Chester Live Rooms 2, O2 Academy Leicester 3, Brighton Sticky Mikes 5, Liverpool Arts Club 7, Swansea Scene 8, Belfast Empire 10, Dublin Voodoo 11.

NECK DEEP
O2 Guildhall Southampton April 16, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

THE OFFSPRING / BAD RELIGION
O2 Academy Birmingham June 19, O2 Academy Glasgow 20, London Eventim Apollo 22. Support: Templeton Pek.

PUSCIFER
Manchester Bridgewater Hall May 30, London Camden Roundhouse 31.

READING & LEEDS FESTIVAL
Line-up: Red Hot Chili Peppers, Biffy Clyro, Fall Out Boy, twenty one pilots, Slaves, Crossfaith, Eagles Of Death Metal, Lower Than Atlantis, Asking Alexandria, The Dillinger Escape Plan, Five Finger Death Punch, Sleeping With Sirens, State Champs, Frank Carter & The Rattlesnakes, The King Blues, Creeper, Fearless Vampire Killers, Modern Baseball, Wakrat, Dead! and loads more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

ROLO TOMASSI
Southampton Joiners April 13. Support: Terrible Love.

SAOSIN
London O2 Academy Islington April 30.

SLAM DUNK FESTIVAL
Line-up: Panic! At The Disco, Of Mice & Men, New Found Glory, Mallory Knox, Four Year Strong, The Starting Line, Set Your Goals, Every Time I Die, Issues, Memphis May Fire, Zebrahead, Capdown, Real Friends, Miss May I, We Came As Romans, Yellowcard, Mayday Parade, Shikari Sound System, The Story So Far, The King Blues, Cancer Bats, The Amity Affliction, Northlane, Moose Blood, Norma Jean, Hacktivist, Hit The Lights, Gnarwolves, Chunk! No, Captain Chunk!, ROAM, Young Guns, coldrain, As It Is, Trash Boat, WSTR, King Prawn, [Spunge], Heart Of A Coward, Astroid Boys, The One Hundred, The Qemists, The Beat, The JB Conspiracy, Rob Lynch, The Rocket Summer (Bryce Avary solo), Away Days, Grumble Bee, Greywind, Elder Brother, Seafoal, Bethan Leadley, Lianne Kaye. Slam Dunk North – Leeds City Centre May 28, Slam Dunk Midlands – Birmingham NEC 29, Slam Dunk South – Hatfield University Of Hertfordshire 30.

SLEEP
London O2 Forum Kentish Town July 6.

TESTAMENT
O2 Academy Oxford June 23, London Brooklyn Bowl 23.

THE SMITH STREET BAND
London Camden Underworld July 9, Kingston Fighting Cocks 10, Norwich Owl Sanctuary 12, Nottingham Bodega 13, Glasgow Audio 14, Manchester Soup Kitchen 15, Dublin Fibber Magees 16, Brighton Prince Albert 17. Support: Apologies, I Have None, Woahnows.

THE SUMMER SET
Bristol Thekla May 10, London King's Cross Scala 12, Birmingham Asylum 13, Leeds Key Club 14, Glasgow G2 15, Manchester Club Academy 17, Nottingham Rescue Rooms 18, Portsmouth Wedgewood Rooms 19.

TECH-FEST
Line-up: Protest The Hero, Between The Buried And Me, Fit For An Autopsy, Textures, Aegaeon, Destiny Potato, Disperse, Shields, Cold Night For Alligators, Vitalism, The Hirsch Effekt and more. Newark Showground July 7 – 11.

VINNIE CARUANA
London Boston Music Rooms May 6, Nottingham Bodega 8, Liverpool Shipping Forecast 10, Leeds Key Club 11. Support: Murray Macleod (The Xcerts).

WOLFMOTHER
O2 Academy Leeds April 13, Nottingham Rock City 14, O2 Academy Birmingham 16, O2 Academy Bristol 17, O2 Guildhall Southampton 18, London O2 Shepherd's Bush Empire 20.

Y NOT FESTIVAL
Line-up: The Hives, Fun Lovin' Criminals, Neck Deep, Creeper, Moose Blood, Lonely The Brave, Gnarwolves, HECK, Milk Teeth, Nai Harvest, Queen Kwong, Reigning Days, Dead! and more. Pikehall Derbyshire 29 – 31 July.

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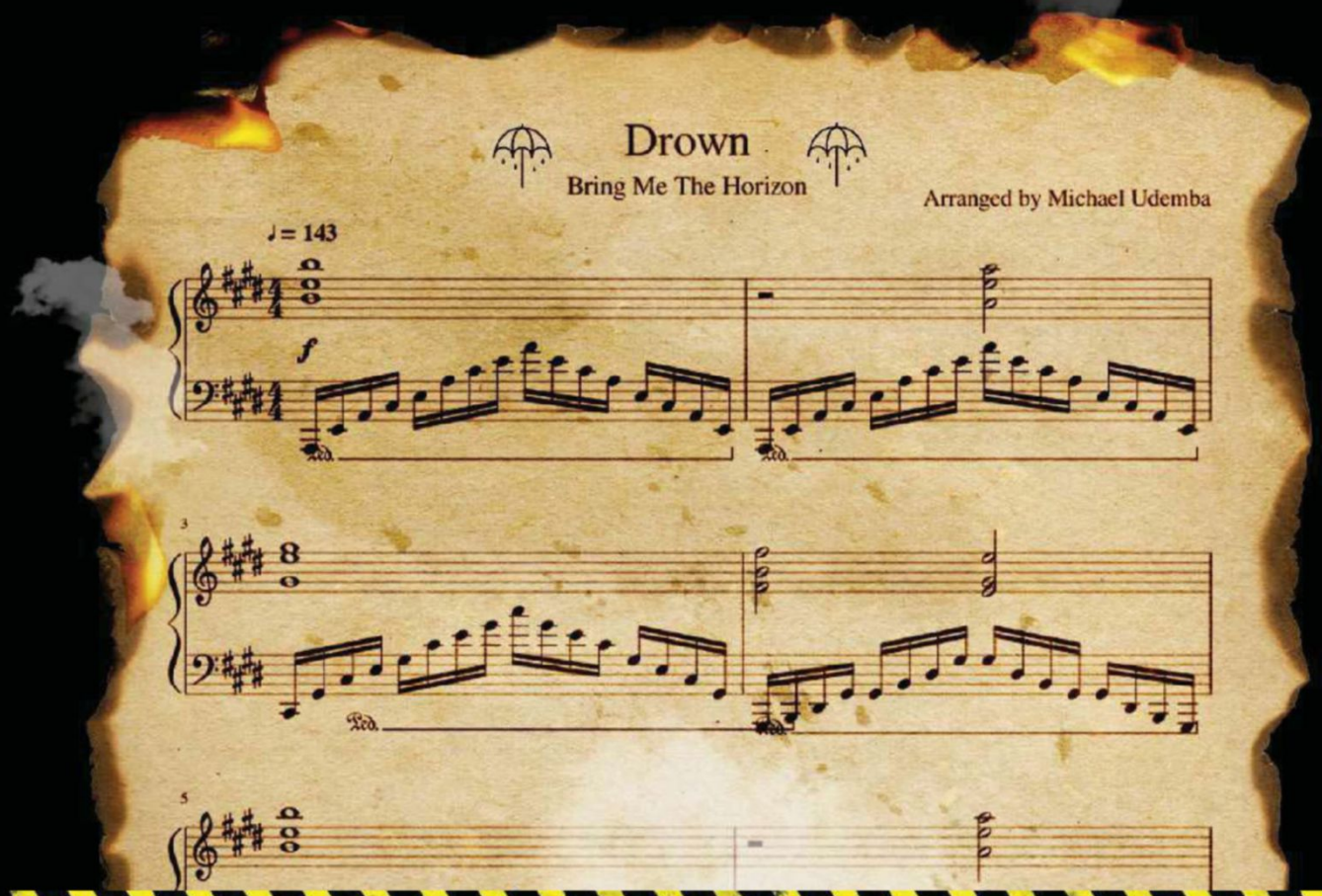

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THE ULTIMATE
ROCKSTAR TEST

NIKKI SIXX
SIXX:A.M.

NOW MÖTLEY CRÜE ARE OVER, NIKKI'S MELLOWED OUT. A BIT. BUT JUST LOOK WHAT HE USED TO BE LIKE…

ON ROCK'N'ROLL...

HAVE YOU EVER USED YOUR BASS LIKE A WEAPON?

"Yes, a few times. I've used it to destroy a few dressing rooms, and there have been some instances where somewhat aggressive fans have decided to take the stage. There's nothing like a 40-pound bass upside the head to level the playing field. It's the perfect instrument for fending people off."

HAVE YOU BEEN OUTDONE IN THE DEBAUCHERY STAKES ON TOUR?

"The tour we did with Ozzy in 1984 has become pretty legendary. It was neck-and-neck, and, in a lot of ways, it was like the blind leading the blind. I have fond memories of that tour, but whenever I see Ozzy we'll sit around and joke and I'll say, 'Hey, do you remember that time you climbed down from your room into Tommy's [Lee, Crüe drummer], did a shit in your hand then wiped it on the wall and laughed? Or the time you snorted a line of live ants?' And he'll go, 'No.' Goddamn it, he doesn't even remember those things. But Ozzy probably outdid everybody."

WHAT'S THE WORST STATE YOU'VE LEFT A HOTEL ROOM IN?

"We lit one on fire. I remember we'd bought flare guns and decided to shoot them at each other. The room caught fire, so we ran out to find something to put it out and locked ourselves out instead. Our manager got us back in and we got the fire out, but it was a bit late. He said to us, 'Great, you've just got us thrown out of one of the nicest hotels in Europe,' and we said, 'We don't like it here anyway.'"

Bet they were really disappointed…

FAILURES AND F'UPS...

HAVE YOU WRITTEN ANY SONGS YOU REFUSE TO LISTEN TO NOW?

"Sumthin' For Nuthin' from [1987's] Girls, Girls, Girls. I'm proud of my lyrics, but that's one of the worst songs with the worst lyrics ever. I heard it recently and thought, 'How did that get by? Oh yeah, it was the heroin!'"

HAVE YOU EVER HAD A WARDROBE MALFUNCTION ONSTAGE?

"During the Theatre Of Pain tour in '85 I was drinking so much, and I was so hungover one night that I went to fart and shit my pants instead. That was on the first song, and I had to play the whole show like that. It's not necessarily a wardrobe malfunction, but it wouldn't have been nice for whoever had to deal with those pants afterwards."

Dare we suggest a leather nappy, sir?

LIFESTYLES OF THE RICH AND FAMOUS...

WHEN WAS THE LAST TIME YOU WERE STARSTRUCK?

"I was in Hollywood about 10 years ago and a silver Mercedes pulled out and startled me. I looked down and it was David Bowie. I just wanted to knock on his window and say hi, but I was worried it would end badly. You never know how these things go – it could have been, 'Oh, Mötley Crüe, I know your music,' or it could have been, 'I've never heard of you, go away.' I froze like a deer in headlights."

HOUSES ASIDE, WHAT'S THE MOST EXPENSIVE THING YOU'VE EVER BOUGHT?

"I've done a lot of damage to my bank account with sports cars, and I'm not usually very gentle with my automobiles. There was a point where I lost my driver's licence twice. I got too many speeding tickets, so I lost it for a while, but it didn't matter to me because I was on tour. I came back, got my licence back and got five speeding tickets in a week. They took my licence again, which taught me a lesson."

A fiver says you park across two bays as well, don't you?

ON THE HYPOTHETICAL...

IF YOU HAD TO GIVE UP MUSIC OR COFFEE FOR SIX MONTHS, WHICH WOULD YOU DITCH?

"There's no music without coffee for me these days. I drink a lot of coffee and energy drinks; I go hard from the second I get up until I go to bed. I keep trying to find some balance, but there are so many things that I want to do. I know I'm working too hard and a sane person would curb it a little bit, but that's just not in me."

IF YOU COULD INSTANTLY LEARN ONE SKILL, WHAT WOULD IT BE?

"Knife-making! I met a guy online who makes knives in his garage in Texas, and I'm gonna go and stay at his house and learn how to do it. I've been obsessed with knives my whole life. Axes, switchblades, machetes, daggers – anything with a blade. If I retire from rock'n'roll and you kids don't hear from me, I'll be in my garage, making knives."

What could possibly go wrong? Going to stay with someone you met online. Who makes knives…

SPIRITUAL HEADMELTER...

WHEN YOU DIED FOR TWO MINUTES IN 1987, DID YOU SEE ANYTHING TO CONVINCE YOU THERE'S AN AFTERLIFE?

"I saw the ambulance, but I saw it from above. That's a brain-fuck right there. It was the classic out-of-body experience, but maybe I just took it from a movie. I don't know what it means, though."

Hang on, you had time to watch a movie while you were briefly dead? What the hell, man?

"I WENT TO FART ONSTAGE AND SHIT MY PANTS INSTEAD…"

NIKKI SIXX

THE VERDICT

AS EXPECTED, FOR ROCK'N'ROLL, NIKKI'S BEEN THERE, DONE THAT AND SET FIRE TO THE T-SHIRT…

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WORDS: PAUL TRAVERS

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FOUR YEAR STRONG
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